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M E D E A

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THE PLAYS OF EURIPIDES

M E D E A

WITH NOTES BY

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P R E F A C E

SOME apology may seem necessary for the arbitrary division of a Greek play into Acts and Scenes. One of the greatest difficulties with which the teacher has to contend is the want of intelligent interest in the plot. The beginner, to whom ἐπεισῳδιον means nothing, requires some sign-posts to mark the stages in what looks like one long dreary scene. So I have ventured to apply to the *Medea* the system of division with which we are all familiar, and even to give a title to each Act.

50 The text is mainly that of Prinz (1878). I have altogether omitted the lines which are confessedly spurious, and a few which are unpleasant. For the sake of convenience, I have renumbered the lines, bringing the ordinary numbering in brackets. In a few was known, where Prinz's text cannot fairly be construed, his wild and the fair Glauce, adopted one or other of the emendations suggested by new marriage, and editors. This seems to me the most accomplished.urse: for a crux, like caviare, though traught. She lay me cultivated tastes, is certainly not

87871

wholesome food for babes.¹ In some cases, however, I have been more conservative than Prinz.

The Notes are mainly such as I have found it useful to give when reading the play with my form at Harrow. For the substance of them I am largely indebted to previous editions, especially those of Wecklein and Verrall. But with a view to the needs of beginners, I have translated the really hard passages instead of discussing them; whereas I have given a good deal of space to the explanation of some simple general principles, which must be learned somehow, and for which no place has yet been found in elementary grammars. For the same reason, the Notes contain neither parallel passages (except from the play itself) nor alternative renderings.

My best thanks are due to my friend and colleague, Mr. J. C. Moss, who has kindly read through the whole of the Notes, and suggested many improvements.

HARROW, *July 29th*, 1886.

¹ The lines in which emendations have been admitted 292, 325, 486, 670, 701, 702, 792, 798, 861, 1001, 1297. For only one of these emendations (*ἀντίθωο* for the present editor responsible.

dragon. But once more Medea furnished wondrous drugs, that caused the dragon to sleep, so that Jason carried off the fleece unscathed. Then fled all the band of Argonauts from the wrath of Aeetes: and with them went Medea, whom Jason had made his wife, as the reward of all her service. Ere she went, she slew her brother Apsyrtus in the house, that the mourning for him might delay her father from pursuit.

§ 4. The Argonauts wandered over many seas, and many were the lands they visited. At length came Jason with Medea to Iolcos, but found not his father Aeson, for Pelias had slain him and kept the kingdom. For this Medea planned a strange revenge. Having cut in pieces an old ram, and boiled him a while in a chauldron, with her drugs and magic words she made him whole again, but young and strong, instead of old. The daughters of Pelias saw the deed, and marvelled. Then did she persuade them to do even so to their father, promising by her arts to restore him likewise to youth. But when, in obedience to her, they had cut the old man limb from limb, she spake no word of power: and he was consumed in the caldron. Then rose the sons of Pelias against Jason and Medea, and drove them from the land.

§ 5. Driven from Iolcos, they fled to Corinth, where Creon was king, and dwelt there. Ere long Jason grew weary of his wild and barbarous wife, and was minded to take instead the fair Glauce, daughter of Creon. Secretly did he plan the new marriage, and let no word of it reach his wife till it was accomplished. At the news thereof Medea was like one distraught. She lay groaning on the ground, and took no food,

while still there grew in her heart the passion for revenge. Creon feared her rage, and bade her depart from the land. But she resolved to be avenged ere she went. At first she thought to slay Jason and Glauce together, and fly with her children to Athens, where Aegeus promised to grant her asylum. Later she bethought her of a more exquisite revenge, and the pride and taunts of Jason hardened her heart to execute it. Pretending to submit and repent of her violence, she sent her children to Glauce bearing a poisoned robe and crown, wherein the unsuspecting princess arrayed herself, and died in agony. Once assured of Glauce's death, she slew her two sons with her own hand, and fled away with their bodies in a magic chariot, leaving the hapless Jason a prey to despair.

Medea left her dead children in the sanctuary of Hera Acraea, where the Corinthians held an annual festival in their honour, and spent the rest of her days in Attica.

B.—THE CHARACTER OF MEDEA.

‘What a horrid story!’ is your natural verdict after reading the above abstract. And you would say the same after reading a mere abstract of Shakespeare’s *Othello*. In each of these plays the art of the poet has invested a ghastly story with enthralling interest. Had *Othello* been an Englishman, had Medea been a Greek, we should have been disgusted with such furious and deadly passion. But in a Moor or a Colchian—a child of the Sun—it seems natural. Medea has the hot blood of the East; she was brought up in barbarous ways, and in the practice of strange magic arts.

We feel that we cannot expect of her the self-control which civilisation requires. And then we are several times reminded that if her revenge is unbounded, unbounded too was her service to the now ungrateful Jason. There is no crime that she now commits against him which she has not ere now committed for his advantage and at his instigation. And the contrast with his cold, calculating Pharisaism makes her passionate nature look less repulsive. So that, strange as it seems, we cannot refuse Medea at least a portion of our sympathy.

C.—OTHER CHARACTERS.

Jason is a canny Greek, who, having availed himself freely of Medea's devotion, is very much annoyed that she won't go away quietly when he is tired of her. He is persuaded that he deserves some credit for making a match which will give his sons a good position, and still more for wishing to make Medea's exile comfortable. You must remember that all this would not appear so mean to a Greek of Euripides' time as it does to us. Think of the way in which 'pius Aeneas' treated Dido.

Creon is pompous and self-satisfied, but weak. Like many weak people he blusters a good deal, but Medea easily gets her own way.

The nurse is much like other nurses. She is fond of her mistress, and wishes to serve her; but her fears and helplessness prevent her from doing any good.

The tutor is also a colourless specimen of his class. He always says the obvious thing, and has a terrible tendency to moralise.

Aegeus is a kindly, good-natured man, willing to help Medea, but not to run any risks in so doing.

D.—THE CHORUS.

The Corinthian ladies who form the Chorus have very little to do with the action of the play. They occasionally enter a mild protest against Medea's murderous schemes, but they do nothing to stop them. The best of their songs have no connection with the play, being in fact intended merely to fill up the time between the acts as the orchestra does in our theatres. Euripides was ridiculed by Aristophanes for the irrelevance of his choral odes. For in earlier times the Chorus took an important part in the play. Indeed the earliest form of tragedy was a dialogue between the Chorus and a single actor.

The numbers of the Chorus varied from nine to fifteen. They hardly ever went on the stage, but stood or danced in the semicircular space in front of it, which was called the orchestra (dancing-place). Some of their odes were accompanied by a dance; others they sang while grouped round the altar (thymele) which stood near the middle of the orchestra. But when they engaged in conversation with one of the characters in the play, their part was spoken only by the leader (choragus), not by the whole Chorus. Hence we sometimes find Medea addressing the Chorus as *σύ*.

Against some stanzas in the choral odes you will see the abbreviations 'str.' and 'antistr.' These stand for *στροφὴ* and *ἀντιστροφὴ*, which are the names given to a pair of corresponding stanzas. While singing the *στροφὴ*, the Chorus would dance (let us suppose) from right to left; while singing the

ἀντιστροφῇ, it would dance exactly the same steps in the contrary direction. Notice that the metre of στροφῇ and ἀντιστροφῇ is always exactly the same.

The choruses in honour of Dionysus, out of which tragedy was developed, were first practised by the Dorians. In acknowledgment of this, the choral odes are always written to some extent in the Dorian dialect. The chief peculiarities which you will observe are these :—

η generally becomes ā. Thus in lines 138 to 140, instead of ἦϊες ὦ Ζεῦ καὶ γῇ καὶ φῶς, ἡχῆν οἶαν ἡ δύστηνος μέλπει νύμφη; we have ἄϊες ὦ Ζεῦ καὶ γᾶ καὶ φῶς, ἀχὰν οἶαν ἄ δύστανος μέλπει νύμφα;

Nouns of the first declension make their genitive plural in -ᾶν instead of -ῶν.

E.—TRAGIC IRONY.

You often hear of ‘the irony of fate.’ This phrase has reference to the fact that a man’s outward circumstances are often in strange contrast to his real condition. When he seems strongest he is in fact tottering for his fall: the action which he thinks will complete his greatness serves to hasten his ruin. The same thought is expressed in another way by the proverb, ‘Pride goes before a fall.’ The Greek tragedians were very fond of choosing situations which exhibited the irony of fate. And their audiences, who always knew the plot of the play, could enjoy the contrast between the hero’s apparent and real condition. Thus in Act v. Scene 3 of the *Medea*, Jason comes in to save his children from Glauce’s relations. But the audience know that he will find them slain by Medea, of whom he had no suspicion. The best

examples of tragic irony are to be found in the *Oedipus Tyrannus* of Sophocles.

The Greeks were not long in discovering that sentences could be so constructed as to bear two meanings—one suited to the supposed circumstances, and another to the real facts of the case. This irony in words soon became very popular, and Euripides supplies us with many examples of it. Perhaps we may take an English illustration. Suppose, in the *Merchant of Venice*, that Antonio had been quite ignorant of the nature of the bond which he had signed. When he says, 'I'll pay it presently with all my heart,' he and Bassanio would understand 'with all my heart' to mean cheerfully and easily: but the audience would have the grim satisfaction of knowing that the words were to be fulfilled literally. Similarly, when Medea (964 *sqq.*) speaks to her children of 'the home in which they are to dwell for ever,' the children suppose that she means Corinth, while the audience know that it is Hades.

For illustrations of tragic irony, see the following passages:—

(Real) 337-340, 859-864, 946-961, 1231-1243.

(Verbal) 878, 923, 959, 964, 982.

One passage (1101-1107) is a curious combination of the irony of action and that of words. The herald describes how Glauce, in putting on the fatal presents, made a number of movements which can be described in words which were habitually applied to a funeral. The 'mirror,' the 'straightened heel,' etc., which figure in his account of her robing herself in her pride, would have been mentioned no less had he been describing the laying out of her corpse. The grim humour

of the situation was no doubt highly appreciated by an Athenian audience.

F.—*γνῶμαι*.

The pages of Mr. Punch, if not our own experience, have made us all familiar with a phrase which is sure to be applauded by the pit of an English theatre whenever it is introduced: 'The man that lays his hand upon a woman, save in the way of kindness, deserves to be,' etc. 'Sentiments' of a simple kind, however little they may have to do with the matter in hand, are always well received by an uneducated audience.

The Athenians had a strong taste for sentiments—that is, short sayings about life or morality, such as those which are collected in the Book of Proverbs. In early times there was a whole class of poets who wrote little besides *γνῶμαι*. In the dramas of Aeschylus and Sophocles you will find a good many *γνῶμαι*, but they are strictly appropriate to the action of the play. Euripides indulges the taste of his audience by bringing in numbers of sentiments for their own sake. In this play, for instance, the *παιδαγωγὸς* is constantly going off into remarks about human life which are not to the point: but no doubt they were applauded. Hardly less inappropriate are Medea's remarks about the condition of women in Greece.

For some of the principal *γνῶμαι* in this play see lines 13, 79, 114-122, 181-194, 209, 220, 286, 495, 517-519, 548-550, 555, 593, 860, 881, 961, 1165.

Many of the most popular passages in Shakespeare are of this character—for instance, the speeches which begin, 'All the world's a stage,' 'The quality of mercy is not strained.'

But these arise naturally out of the action of the play; they are not dragged in just to please the audience.

It is perhaps worth while to point out that some of the later English novelists—notably George Eliot—have followed Euripides in this respect. There is a book entitled *Wise, Witty, and Tender Sayings from the Works of George Eliot*, which is nothing but a collection of γνῶμαι.

G.—METAPHORS.

People generally derive their metaphors from the pursuits which are familiar to them. We have all met the old sailor who describes everything in terms of a ship. We have perhaps been told that when riding with a lady we must keep on the starboard side, and if her horse wants to run away we must haul in the main brace.

Now, one of the difficulties of translating the Greek poets is that the metaphors which they use most frequently are unfamiliar to us. We can generally, though not always, follow their nautical metaphors. But waves, lawsuits, wool-carding, dicing, and wrestling, supply them with numberless metaphors for which we have no exact equivalent. When confronted with one of these, you must try to find some similar expression which will be intelligible to ordinary Englishmen. But that expression must be a metaphor. Beware of the schoolboy's vice of turning everything into commonplace. There are some who would turn

‘ Mislike me not for my complexion,
The shadowed livery of the burnished sun,’

into ‘I hope you will not object to my dark complexion; it is only the effect of the heat of the sun.’

When, therefore, Medea says, 'My foes are letting out the sheet to its full extent,' do not translate 'My foes are coming as fast as they can,' but see what you can make of 'crowding on all sail,' or 'putting on full steam.' Or if you have a metaphor taken from dice, remember that most Englishmen are sufficiently acquainted with cards to understand such expressions as 'trumps.'

You will find it useful to remember that whereas Greek and Latin express their metaphors mainly by means of verbs, the strength of English lies in its nouns. A difficulty will often be removed, therefore, by substituting a noun for a verb, or by inserting the noun which is implied by the Greek verb. Thus, line 94—οὐδὲ παύσεται χόλον . . πρὶν κατασκῆψαί τινα,—is weak if translated 'nor will she cease from her wrath until it strike some one down,' because 'strike down' does not suggest the lightning as the Greek κατασκῆψαι does. But it becomes forcible if you translate 'nor will she cease till the *lightning of her wrath* strike some one down.' We might even express it a little more fully: 'Nor will the cloud of her wrath break till its lightning strike some one down.'

H.—GRAMMAR.

1. The accusative of place after a verb of motion is very freely used by the Greek poets. It is not confined, as in Latin, to the names of towns and small islands. Thus in *Medea*, line 6, we have ἐπλευσε πύργους = 'sailed to the towers.' Similarly in lines 641, 649, 734, 1084.

2. The accusative in apposition to the sentence is another important poetical construction. Some word or phrase which

is descriptive of the whole action is put at the end in the accusative. Thus—

Ἑλένην κτάνωμεν Μενελέω λύπην πικράν,

‘Let us kill Helen (and so cause) sore grief to Menelaus.’ You will find instances in lines 489, 534, 842, 978, 1084, 1143, 1279.

3. The genitive of apposition is a favourite construction with Euripides, and one with which we are familiar in English. When we say ‘the city of London,’ ‘a brute of a horse,’ we mean that London is the city, and the horse is a brute: that is, the two nouns in such phrases are really in apposition. So in line 1 of this play Ἀργοῦς σκάφος means ‘the ship Argo.’

See lines 143, Θανάτου τελευτά; 586, προσωφέλημα χρημάτων; 871, ἥβης τέλος; 926, χρυσέων ἀναδεσμῶν ἄταν; 1074, τέκνων γονή.

4. An adjective is said to be used *proleptically* when, instead of expressing some quality of the noun, it expresses the effect which is produced upon the noun by the action of the verb. Thus, ‘He beat Tom black and blue,’ means that the beating produced those colours in Tom, not that Tom was black and blue first and then suffered a beating. So in line 283, παῖδας ἐκδιδάσκεισθαι σοφούς means ‘to have his children taught *to be wise*,’ not ‘to have his wise children taught.’ See also line 858.

5. The explanatory (or epexegetic) infinitive is used many times in the *Medea*, and is worth understanding. It is attached to adjectives, substantives, and verbs.

With an adjective it means ‘in respect of,’ like the Latin

supine in *u*. So ἀκούσαι μαλθακὰ = *dulcia auditu* = soft in the hearing (*i.e.* soft to hear). For examples of this see lines 118, 252, 302, 306, 497, 505, 643, 1137.

With a substantive it expresses the use to which the object denoted by the noun is to be put. Thus μηχανὴ ἀντιτίσασθαι = ‘means for punishing (to punish).’ So in lines 247, 250, 419, 1175, 1337.

With a verb it means ‘in respect of.’ In line 117 νικᾷ εἰπεῖν = ‘is superior in the telling (to tell of).’ Note that this infinitive is not often found after verbs except in the case of ὁράω and ἀκούω: ἀκούσαι παγκάλως ἔχει = ‘it is all very fine to hear of.’

As the words in italics show, it is generally possible to render these explanatory infinitives by English infinitives of the same kind.

J.—NOTES ON CERTAIN WORDS.

1. The *Medea* is so full of passion that we naturally find in it a great many words which express the feelings. It will perhaps be useful to collect them here, and distinguish their meaning as far as possible. Like our words *heart*, *spirit*, *temper*, etc., they cover a good deal of the same ground.

A. καρδία is the seat of feeling (235, 565, 1298) and passionate resolution (809, 985, 1180). We use ‘heart’ in both senses; *e.g.* ‘it goes to my heart,’ and ‘have you the heart to do this?’

κέαρ (381, 862) = καρδία, but is only used twice by Euripides, though it occurs often in Aeschylus and Sophocles.

σπλάγχνον (bowels) again is the seat of feeling and of

character (210). In both senses it may be translated 'heart.'

ἥπαρ (liver) is the seat of feeling and also of life (362). This word again must be translated 'heart.'

ψυχὴ (breath, life) means 'soul' in 236, and 'life' in 916. But in 216 and 449 it is the seat of the feelings, and must be translated 'heart.'

B. λῆμα (from an old verb λάω=I wish) means, in the first place 'will,' and then 'temper' (in the sense of disposition) and 'spirit.' This is its meaning in lines 111, 334. But in 166 it has the bad sense of 'pride.'

ὄργη (impulse) means, in the first instance 'temper' or 'disposition.' In lines 113, 821 it may be translated by 'temper' or 'mood.' But more often it has the bad sense of 'anger' or 'passion.' In line 1113, Πανὸς ὄργας (the impulse of Pan) means what we call 'panic.'

χόλος (gall or bile) is always used in the sense of 'wrath.'

C. φρήν (midriff) and θυμὸς (impulse) belong partly to A. and partly to B.

φρήν in lines 96, 167, 254 is the seat of the feelings, and must be translated 'heart.' But in 634 and 995 it means 'mind.' The latter is the more usual sense of the word.

θυμὸς in lines 8, 296, 614 means 'heart'; but in lines 100, 816, 830, 1093 it means 'wrath.' In lines 999, 1019 it can hardly be translated by one word: perhaps 'angry heart' will render the meaning fairly.

2. The Greek poets had a variety of ways of expressing the pronouns 'I' and 'thou,' and the word 'self.'

'Self' is expressed by δέμας, σῶμα, κάρα.

'I' may be τοῦμὸν (τό ἐμόν), τοῦμὸν δέμας, τοῦμὸν κάρα,

τοῦμὸν σῶμα, ἀνὴρ ὅδε. (With the last phrase compare the negro ‘dis chile,’ ‘dis nigger.’)

‘Thou’ may be τὸ σόν, τὸ σὸν σῶμα, τὸ σὸν δέμας, τὸ σὸν κάρα.

3. The words γάμος, λέκτρον, λέχος, εὐνή often present difficulties. γάμος may often be rendered ‘match,’ as in 388, 522, 601, 861, 1173, 1304. Sometimes ‘bride,’ as in 17, 1294.

εὐνή, λέκτρον, λέχος all mean ‘the marriage-bed’; but it often happens that a literal translation into English would be either coarse or meaningless. Here are a few ways of rendering these words :—

bride—566, 569, 1286.

love—530, 664, 1229.

hand—617.

marriage—616, 466,

marriage rights—254,

lust—1276 (where two of these words are used for the sake of emphasis).

wedlock—645.

K.—γὰρ.

We are apt to think that when we have said γὰρ means ‘for’ we have explained all about it. Though in most cases that explanation is sufficient, there are many exceptions.

In English, and generally in Greek, ‘for’ introduces the explanation of what has just been said. But γὰρ very often introduces the reason for something which is not expressed but has to be understood.

1. Sometimes the words omitted are 'I say so-and-so.' For instance, in line 635 we have 'Medea, hail! (I say hail), for there is no better form of address.' So in 442, 465, 1308.

2. More often what is to be supplied is 'Yes' or 'No.' So in 776, when asked, 'Will you have the heart to kill your own children?' Medea answers '(Yes), for thus I shall,' etc. See line 313, 332.

3. Sometimes there is a whole sentence or more left out. For instance in line 49 we must supply 'And this is the case with me.' But we can often avoid the awkwardness of supplying sentences. The English word 'YES,' after a pause, often marks that something has been left out. In line 49 'Yes' will represent the γὰρ perfectly. So in lines 114, 315, 549, 756, 867.

4. There is a similar case in which γὰρ is best represented by 'but.' When a man says, '*But* why are you so wasted?' he means 'But *there is something wrong, for* why are you so wasted?' A Greek wishing to express the same thought leaves out the *but* and not the *for*, and says, '*for* why are you so wasted?' τί γὰρ σὸν ὄμμα χρώς τε συντέτηχ' ὁδε; (line 656). See line 1250.

5. Perhaps the most difficult case is that of ἀλλὰ γάρ. In line 1008 we have

ἀλλ' εἶμι γὰρ δὴ τλημονεστάτην ὁδόν,
παῖδας προσεῖπεν βούλομαι :

'But I wish to bid my children farewell, *for* I am going a sad journey.' The regular Greek order of the words is that which we have here: 'But—*for* I am going, etc.—I wish.' We can keep the order by the familiar device of rendering γὰρ by *and so* in the other clause: 'But I am going, etc.; *and so* I wish.'

Now nothing is more common in all languages than to drop the latter half of a sentence like this, leaving the conclusion to be supplied. Take for instance ‘*But* it is no use trying to shame you (*and so* I shall say no more).’ The words in brackets need not be expressed. We drop the *and so*; but in Greek the γὰρ is attached to the first part of the sentence, and there it stays, e.g.

ἀλλ’ οὐ γὰρ ἂν σε μυρίοις ὀνειδέσει
δάκοιμι.

literally, ‘*But, for* I should not sting you with a thousand reproaches (I shall say no more).’

You will find a sentence just like this in *Macbeth*, Act. i. Sc. 2 :

‘And fortune, on his damnèd quarrel smiling,
Showed like a rebel’s whore : But all ’s too weak ’
(so I shall not try to do the subject justice).

In Greek ‘*But all ’s too weak*’ would be

ἀλλ’ οὐ γὰρ ἂν τοιοῦτον ἀξίως λόγον
εἰπεῖν δυνάμην.

See lines 241, 1008, 1025, 1239, 1282.

6. When a sentence begins with οὐ γὰρ ἂν we may always supply ‘had it been so,’ or ‘otherwise,’ or ‘in that case.’ So in lines 6 and 1245.

7. There are many cases which do not come under a general rule, where it is easy to see what has to be supplied. Such are lines 424 (‘and so it is with you’), 653 (‘quite right’).

The back of the stage represents MEDEA'S house, which stands in a street in Corinth. The road to the right is supposed to lead to the king's palace and the harbour; that to the left is the way out of the city. The orchestra represents an open space in front of the house.

The characters in the play are—

Μήδεια,	. .	<i>A Colchian Princess.</i>
Ἰάσων,	. .	<i>Prince of Iolcos.</i>
Κρέων,	. .	<i>King of Corinth.</i>
Αἰγέυς,	. .	<i>King of Athens.</i>
τροφός,	. .	<i>Nurse to MEDEA.</i>
παιδαγωγός,	. .	<i>Tutor to the Children.</i>
παῖδες Μηδείας,	. .	<i>MEDEA'S two Boys.</i>
ἄγγελος	. .	<i>A Messenger.</i>
χορὸς γυναικῶν,		<i>Chorus of Corinthian women.</i>

The Medea was brought out in the spring of the year 431 B.C., just before the Thebans made their treacherous attack upon Plataea. Euripides obtained the third prize, Euphorion being first and Sophocles second.

ACT I.

DESOLATION.

SCENE I.

Enter NURSE from MEDEA'S house.

A brief account of MEDEA'S history.

TP. Εἴθ' ὥφελ' Ἀργοῦς μὴ διαπτάσθαι σκάφος
Κόλχων ἐς αἶαν κυανέας Συμπληγάδας,
μηδ' ἐν νάπαισι Πηλίου πεσεῖν ποτε
τμηθεῖσα πεύκη, μηδ' ἐρετμῶσαι χέρας
ἀνδρῶν ἀριστέων, οἳ τὸ πάγχρυσον δέρος
Πελία μετήλθον. οὐ γὰρ ἂν δέσποιν' ἐμὴ
Μήδεια πύργους γῆς ἔπλευσ' Ἰωλκίας
ἔρωτι θυμὸν ἐκπλαγείσ' Ἰάσονος,
οὐδ' ἂν κτανεῖν πείσασα Πελιάδας κόρας
πατέρα κατῴκει τήνδε γῆν Κορινθίαν [10] IO
ξὺν ἀνδρὶ καὶ τέκνοισιν, ἀνδάνουσα μὲν
αὐτὴ τε πάντα ξυμφέρουσ' Ἰάσωνι
ἥπερ μεγίστη γίγνεται σωτηρία,
ὅταν γυνὴ πρὸς ἄνδρα μὴ διχοστατῇ.
νῦν δ' ἐχθρὰ πάντα, καὶ νοσεῖ τὰ φίλτατα.
προδοὺς γὰρ αὐτοῦ τέκνα δεσπότην τ' ἐμὴν
γάμοις Ἰάσων βασιλικοῖς εὐνάζεται,
γῆμας Κρέοντος παῖδ', ὃς αἰσυμνᾷ χθονός·

Her present unhappy condition described.

Μήδεia δ' ἡ δύστηνος ἡτιμασμένη [20]
 βοᾷ μὲν ὄρκους, ἀνακαλεῖ δὲ δεξιᾶς 20
 πίστιν μεγίστην, καὶ θεοὺς μαρτύρεται
 οἷας ἀμοιβῆς ἐξ Ἰάσονος κυρεῖ.
 κεῖται δ' ἄσιτος, σῶμ' ὑφέϊσ' ἀλγυδόσι,
 τὸν πάντα συντήκουσα δακρύοις χρόνον,
 ἐπεὶ πρὸς ἀνδρὸς ἦσθετ' ἡδικημένη,
 οὔτ' ὅμμ' ἐπαίρουσ' οὔτ' ἀπαλλάσσουσα γῆς
 πρόσωπον· ὥς δὲ πέτρος ἢ θαλάσσιος
 κλύδων ἀκούει νουθετουμένη φίλων·
 ἦν μή ποτε στρέψασα πάλλευκον δέρην [30]
 αὐτὴ πρὸς αὐτὴν πατέρ' ἀποιμῶζῃ φίλου 30
 καὶ γαῖαν οἴκους θ', οὓς προδοῦσ' ἀφίκετο
 μετ' ἀνδρὸς ὃς σφε νῦν ἀτιμάσας ἔχει.
 ἔγνωκε δ' ἡ τάλαινα συμφορᾶς ὕπο
 οἶον πατρώας μὴ ἀπολείπεσθαι χθονός.

Fears that she will do some dreadful deed.

στρυγεί δὲ παῖδας οὐδ' ὀρώσ' εὐφραίνεται.
 δέδοικα δ' αὐτὴν μή τι βουλευσῇ νέον·
 δεινὴ γάρ· οὔτοι ῥαδίως γε συμβαλὼν contract
 ἔχθραν τις αὐτῇ καλλίνικον ἄσεται. 40
 ἀλλ' οἶδε παῖδες ἐκ τρόχων πεπαυμένοι
 στείχουσι, μητρὸς οὐδὲν ἐννοοῦμενοι = intelligence
 κακῶν· νέα γὰρ φροντὶς οὐκ ἀλγεῖν φιλεῖ.

SCENE II.

Enter TUTOR, leading MEDEA'S two children. They have been for a walk, and come in along the street.

ΠΑΙ. παλαιὸν οἴκων κτῆμα δεσποίνης ἐμῆς,
 τί πρὸς πύλαισι τήνδ' ἄγουσ' ἐρημίαν [50]

ἔστηκας, αὐτὴ θρεομένη σαυτῇ κακά ;
 πῶς σοῦ μόνη Μήδεια λείπεσθαι θέλει ;

ΤΡ. τέκνων ὁπαδὲ πρέσβυ τῶν Ἰάσονος,
 χρηστοῖσι δούλοις ξυμφορὰ τὰ δεσποτῶν
 κακῶς πίτνοντα καὶ φρενῶν ἀνθάπτεται.
 ἐγὼ γὰρ ἐς τοῦτ' ἐκβέβηκ' ἀλγηδόνος,
 ὥσθ' ἱμερός μ' ὑπῆλθε γῇ τε κοῦρανῶ
 λέξαι μολούσῃ δεῦρο δεσποίνης τύχας.

50

ΠΑΙ. οὐπω γὰρ ἡ τάλαινα παύεται γόων ;

ΤΡ. ζηλῶ σ' ἔν ἀρχῇ πῆμα κοῦδέπω μεσοῖ.

[60]

ΠΑΙ. ὦ μῶρος, εἰ χρή δεσπότας εἰπεῖν τόδε·
 ὥς οὐδὲν οἶδε τῶν νεωτέρων κακῶν.

ΤΡ. τί δ' ἔστιν, ὦ γεραῖέ ; μὴ φθόνει φράσαι.

ΠΑΙ. οὐδέν· μετέγνων καὶ τὰ πρόσθ' εἰρημένα.

ΤΡ. μή, πρὸς γενείου, κρύπτε σύνδουλον σέθεν·
 σιγὴν γάρ, εἰ χρή, τῶνδε θήσομαι πέρι.

ΠΑΙ. ἤκουσά του λέγοντος οὐ δοκῶν κλύειν,
 πεσσούς προσελθών, ἔνθα δὴ παλαιάτατοι
 θάσσουσι, σεμνὸν ἀμφὶ Πειρήνης ὕδωρ,
 ὥς τούσδε παῖδας γῆς ἐλάν Κορινθίας

60

σὺν μητρὶ μέλλοι τῇσδε κοίρανος χθονὸς
 Κρέων. ὁ μέντοι μῦθος εἰ σαφῆς ὅδε
 οὐκ οἶδα· βουλοίμην δ' ἂν οὐκ εἶναι τόδε.

[70]

ΤΡ. καὶ ταῦτ' Ἰάσων παῖδας ἐξανέξεται
 πάσχοντας, εἰ καὶ μητρὶ διαφορὰν ἔχει ;

ΠΑΙ. παλαιὰ καινῶν λείπεται κηδευμάτων,
 κοῦκ ἔστ' ἐκεῖνος τοῖσδε δώμασιν φίλος.

70

ΤΡ. ἀπωλόμεσθ' ἄρ', εἰ κακὸν προσοίσομεν
 νέον παλαιῶ, πρὶν τόδ' ἐξηντληκέναι.

ΠΑΙ. ἀτὰρ σύ γ', οὐ γὰρ καιρὸς εἰδέναι τόδε
 δέσποιναν, ἡσύχαζε καὶ σίγα λόγον.

[80]

ΤΡ. ὦ τέκν', ἀκούεθ' οἶος εἰς ὑμᾶς πατήρ ;

ὄλοιτο μὲν μή· δεσπότης γάρ ἐστ' ἐμός·
ἀτὰρ κακός γ' ὢν ἐς φίλους ἀλίσκεται.

ΠΑΙ. τίς δ' οὐχὶ θνητῶν ; ἄρτι γιγνώσκεις τόδε,
ὥς πᾶς τις αὐτὸν τοῦ πέλας μᾶλλον φιλεῖ,
εἰ τούσδε γ' εὐνῆς εἵνεκ' οὐ στέργει πατήρ.

80

ΤΡ. ἴτ', εὖ γὰρ ἔσται, δωμάτων ἔσω, τέκνα.
σὺ δ' ὥς μάλιστα τούσδ' ἐρημώσας ἔχε
καὶ μὴ πέλαζε μητρὶ δυσθυμουμένη.
ἤδη γὰρ εἶδον ὄμμα νιν ταυρουμένην
τοῖσδ', ὥς τι δρασεῖουσιν· οὐδὲ παύσεται
χόλου, σάφ' οἶδα, πρὶν κατασκήψαι τινα.
ἐχθροὺς γε μέντοι, μὴ φίλους, δράσειέ τι.

[90]

MEDEA is heard speaking within the house.

ΜΗ. ἰώ,
δύστανος ἐγὼ μελέα τε πόνων,
ἰώ μοί μοι, πῶς ἂν ὀλοίμαν ;

ΤΡ. (*to the children*) τόδ' ἐκείνο, φίλοι παῖδες· μήτηρ 90
κινεῖ κραδίαν, κινεῖ δὲ χόλον.
σπεύδετε θᾶσσον δώματος εἴσω
καὶ μὴ πελάσητ' ὀμματος ἐγγὺς [100]
μηδὲ προσέλθητ', ἀλλὰ φυλάσσεσθ'
ἄγριον ἦθος στυγεράν τε φύσιν
φρενὸς αὐθάδους.
ἴτε νῦν χωρεῖθ' ὥς τάχος εἴσω.

*The TUTOR and children go into the house. The NURSE
turns to the audience.*

δῆλον δ' ὀργῆς ἐξαιρόμενον
νέφος οἰμωγαῖς ὥς τάχ' ἀνάψει
μείζονι θυμῷ· τί ποτ' ἐργάζεται
μεγαλόσπλαγχνος δυσκατάπαυστος
ψυχὴν δηχθεῖσα κακοῖσιν ;

100

[110]

MH. *(within)* αἰαῖ,
 ἔπαθον τλάμων ἔπαθον μεγάλων
 ἄξι' ὀδυρμῶν
*(catching sight of the children as they pass through
 the house)*

ὦ κατάρατοι

παῖδες ὅλοισθε στυγεράς ματρὸς
 σὺν πατρί, καὶ πᾶς δόμος ἔρροι.

TP. ἰὼ μοί μοι, ἰὼ τλήμων.
 τί δέ σοι παῖδες πατρὸς ἀμπλακίας
 μετέχουσιν ; τί τούσδ' ἔχθεις ; οἴμοι,
 τέκνα, μή τι πάθηθ' ὥς ὑπεραλγῶ. 110
(sententiously) δεινὰ τυράννων λήματα καὶ πως
 ὀλίγ' ἀρχόμενοι, πολλὰ κρατοῦντες [120]
 χαλεπῶς ὀργὰς μεταβάλλουσιν.
 τὸ γὰρ εἰθίσθαι ζῆν ἐπ' ἴσοισιν
 κρεῖσσον· ἐμοὶ γοῦν ἐπὶ μὴ μεγάλοις
 ὀχυρῶς εἶη καταγηράσκειν.
 τῶν γὰρ μετρίων πρῶτα μὲν εἰπεῖν
 τοῦνομα νικᾷ, χρῆσθαί τε μακρῶ
 λῶστα βροτοῖσιν· τὰ δ' ὑπερβάλλοντ'
 οὐδένα καιρὸν δύναται θνητοῖς· 120
 μείζους δ' ἄτας, ὅταν ὀργισθῇ
 δαίμων, οἴκοις ἀπέδωκεν. [130]

SCENE III.

*The chorus enter the orchestra from the side, with signs of agitation,
 Their leader addresses the NURSE.*

XO. ἔκλυον φωνάν, ἔκλυον δὲ βοᾶν
 τᾶς δυστάνου
 Κολχίδος, οὐδέ πω ἥπιος· ἀλλά, γεραιά,

λέξον· ἐπ' ἀμφιπύλου γὰρ ἔσω μελάθρου γόον
ἔκλυον·

οὐδὲ συνήδομαι, ὦ γύναι, ἄλγεσι δώματος,
ἐπεὶ μοι φίλον κέκρανται.

ΤΡ. οὐκ εἰσὶ δόμοι· φρουδα τάδ' ἤδη.
τὸν μὲν γὰρ ἔχει λέκτρα τυράννων, [140] 130
ἢ δ' ἐν θαλάμοις τήκει βιοτὴν
δέσποινα, φίλων οὐδενὸς οὐδὲν
παραθαλπομένη φρένα μύθοις.

ΜΗ. (*within*) αἰαῖ,
διὰ μου κεφαλᾶς φλόξ οὐρανία
βαίῃ· τί δέ μοι ζῆν ἔτι κέρδος ;
φεῦ φεῦ· θανάτῳ καταλυσάιμαν
βιοτὰν στυγεράν προλιπούσα.

*The chorus turn to each other, and speak all together,
in horror-stricken tones.*

ΧΟ. αἶες, ὦ Ζεῦ καὶ γὰ καὶ φῶς, str.
ἀχὰν οἶαν ἅ δύστανος
μέλπει νύμφα ; [150] 140
τίς σοί ποτε τᾶς ἀπλάτου
κοίτας ἔρος, ὦ ματαία ;
σπεύσει θανάτου τελευτά·
μηδὲν τόδε λίσσου.
εἰ δὲ σὸς πόσις
καινὰ λέχη σεβίζει,
κείνῳ τόδε μὴ χαράσσου·
Ζεὺς σοι τάδε συνδικήσει. μὴ λίκαι
τάκου δυρομένα σὸν εὐνάταν.

ΜΗ. (*within*) ὦ μεγάλε Ζεῦ καὶ Θέμι πότνια, [160] 150
λεύσσεθ' ἅ πάσχω, μεγάλοις ὄρκοις
ἐνδησαμένα τὸν κατάρατον

πόσιν ; ὅν ποτ' ἐγὼ νύμφαν τ' ἐσίδοιμ'
 αὐτοῖς μελάθροισ διακναιομένους,
 οἷ γ' ἐμὲ πρόσθεν τολμῶσ' ἀδικεῖν.
 ὦ πάτερ, ὦ πόλις, ὦν ἀπενάσθη
 αἰσχρῶς τὸν ἐμὸν κτείναςα κάσιν.

TP. κλύεθ' οἷα λέγει κἀπιβοᾶται
 Θέμιν εὐκταίαν Ζῆνά θ', ὃς ὄρκων
 θνητοῖς ταμίας νενόμισται ; [170] 160
 οὐκ ἔστιν ὅπως ἔν τινι μικρῷ
 δέσποινα χόλον καταπαύσει.

The chorus repeat their previous dance, speaking in eager tones.

XO. πῶς ἂν ἐς ὄψιν τὰν ἀμετέραν antistr.
 ἔλθοι μύθων τ' αὐδαθέντων
 δέξαιτ' ὀμφάν,
 εἴ πως βαρύθυμον ὀργὰν
 καὶ λῆμα φρενῶν μεθείη ;
 μήτοι τό γ' ἐμὸν πρόθυμον
 φίλοισιν ἀπέστω.
 (to Nurse) ἀλλὰ βᾶσά νιν [180] 170

δεῦρο πόρευσον οἴκων
 ἔξω, φίλα καὶ τὰδ' αὖδα,
 σπεύσασά τι πρὶν κακῶσαι τοὺς εἴσω·
 πένθος γὰρ μεγάλως τόδ' ὀρμᾶται.
 TP. δράσω τὰδ'· ἀτὰρ φόβος εἰ πείσω
 δέσποιναν ἐμήν·
 μόχθου δὲ χάριν τήνδ' ἐπιδώσω.
 καίτοι τοκάδος δέργμα λεαίνης
 ἀποταυροῦται δμωσίν, ὅταν τις
 μῦθον προφέρων πέλας ὀρμηθῇ. 180
 (thoughtfully)
 σκαιοὺς δὲ λέγων κούδέν τι σοφοὺς [190]

τοὺς πρόσθε βροτοὺς οὐκ ἂν ἀμάρτοις,
 οἷτινες ὕμνους ἐπὶ μὲν θαλίαις
 ἐπὶ τ' εἰλαπίναις καὶ παρὰ δείπνοις
 ἡὔροντο βίου τερπνὰς ἀκοάς·
 στυγίους δὲ βροτῶν οὐδεὶς λύπας
 ἡὔρετο μούσῃ καὶ πολυχόρδοις
 ᾧδαῖς παύειν, ἐξ ὧν θάνατοι
 δειναί τε τύχαι σφάλλουσι δόμους.
 καίτοι τάδε μὲν κέρδος ἀκεῖσθαι
 μολπαῖσι βροτούς· ἵνα δ' εὐδειπνοὶ
 δαῖτες, τί μάτην τείνουσι βοήν ;
 τὸ παρὸν γὰρ ἔχει τέρψιν ἀφ' αὐτοῦ
 δαιτὸς πλήρωμα βροτοῖσιν.

190

[200]

Exit NURSE into the house.

XO. (*excited*) ἰαχὰν αἶον πολύστονον γόων,
 λιγυρὰ δ' ἄχρα μογερὰ βοᾷ
 τὸν ἐν λέχει προδόταν κακόννυμφον·
 θεοκλυτεῖ δ' ἄδικα παθοῦσα
 τὰν Ζηνὸς ὀρκίαν Θέμιν,
 ἃ νιν ἔβασεν
 Ἑλλάδ' ἐς ἀντίπορον
 δι' ἄλα μύχιον ἐφ' ἄλμυρὰν
 πόντου κλῆδ' ἀπέραντον.

200

[210]

ACT II.

RESOLUTIONS.

SCENE I.

Enter MEDEA from the house. She comes forward and addresses the chorus.

MEDEA's reasons for presenting herself.

ΜΗ. Κορίνθιαι γυναῖκες, ἐξήλθον δόμων,
μή μοί τι μέμψησθ'. οἶδα γὰρ πολλοὺς βροτῶν
σεμνοὺς γεγῶτας, τοὺς μὲν ὀμμάτων ἄπο,
τοὺς δ' ἐν θυραίοις· οἱ δ' ἀφ' ἡσύχου ποδὸς
δύσκειαν ἐκτήσαντο καὶ ῥαθυμίαν.
δίκη γὰρ οὐκ ἔνεστιν ὀφθαλμοῖς βροτῶν,
ὅστις πρὶν ἀνδρὸς σπλάγχχνον ἐκμαθεῖν σαφῶς 210
στυγεῖ δεδορκῶς, οὐδὲν ἡδίκημένος. [221]
χρὴ δὲ ξένον μὲν κάρτα προσχωρεῖν πόλει·
οὐδ' ἀστὸν ἦνεσ' ὅστις αὐθάδης γεγῶς
πικρὸς πολίταις ἐστὶν ἀμαθίας ὑπο.

Her despair.

ἐμοὶ δ' ἄελπτον πρᾶγμα προσπεσὸν τόδε
ψυχὴν διέφθαρκ'. οἴχομαι δὲ καὶ βίου
χάριν μεθεῖσα κατθανεῖν χρήζω, φίλαι.
ἐν ᾧ γὰρ ἦν μοι πάντα, γιγνώσκω καλῶς,
κάκιστος ἀνδρῶν ἐκβέβηχ' οὐμὸς πόσις.

She describes the wretched condition of women
in Greece.

πάντων δ' ὅσ' ἔστ' ἔμψυχα καὶ γνώμην ἔχει 220
 γυναῖκές ἐσμεν ἀθλιώτατον φυτόν. [231]
 ἄς πρῶτα μὲν δεῖ χρημάτων ὑπερβολῇ
 πόσιν πρίασθαι δεσπότην τε σώματος
 λαβεῖν· λαβεῖν γὰρ οὐ, τόδ' ἄλγιον κακόν·
 καὶ τῷδ' ἀγὼν μέγιστος, ἢ κακὸν λαβεῖν
 ἢ χρηστόν. οὐ γὰρ εὐκλεεῖς ἀπαλλαγαὶ
 γυναιξίν, οὐδ' οἶόν τ' ἀνήνασθαι πόσιν.
 ἐς καινὰ δ' ἦθη καὶ νόμους ἀφιγμένην
 δεῖ μάντιν εἶναι, μὴ μαθοῦσαν οἴκοθεν,
 ὅπως μάλιστα χρήσεται ξυνεννέτη. 230
 καὶ μὲν τὰδ' ἡμῖν ἐκπονουμεναισιν εὖ [241]
 πόσις ξυνοικῇ μὴ βία φέρων ζυγόν,
 ζηλωτὸς αἰών· εἰ δὲ μή, θανεῖν χρεών.
 ἀνὴρ δ', ὅταν τοῖς ἔνδον ἄχθεται ξυνών,
 ἔξω μολὼν ἔπαυσε καρδίαν ἄσης·
 ἡμῖν δ' ἀνάγκη πρὸς μίαν ψυχὴν βλέπειν
 λέγουσι δ' ἡμᾶς ὡς ἀκίνδυνον βίον
 ζῶμεν κατ' οἴκους, οἱ δὲ μάρνανται δορί·
 κακῶς φρονούντες· ὡς τρὶς ἂν παρ' ἀσπίδα [250]
 στῆναι θέλοιμ' ἂν μᾶλλον ἢ τεκεῖν ἅπαξ. 240

Her desire for revenge.

ἀλλ' οὐ γὰρ αὐτὸς πρὸς σὲ καμ' ἦκει λόγος·
 σοὶ μὲν πόλις θ' ἦδ' ἐστὶ καὶ πατρὸς δόμοι
 βίου τ' ὄνησις καὶ φίλων συνουσία,
 ἐγὼ δ' ἔρημος ἀπολις οὖσ' ὑβρίζομαι
 πρὸς ἀνδρός, ἐκ γῆς βαρβάρου λελησμένη,
 οὐ μητέρ', οὐκ ἀδελφόν, οὐχὶ συγγενῇ
 μεθορμίσασθαι τῇσδ' ἔχουσα συμφορᾶς.

τοσοῦτον οὖν σου τυγχάνειν βουλήσομαι,
 ἦν μοι πόρος τις μηχανή τ' ἐξευρεθῇ [260]
 πόσιν δίκην τῶνδ' ἀντιτίσασθαι κακῶν, 250

σιγᾶν. γυνὴ γὰρ τᾶλλα μὲν φόβου πλέα
 κακὴ τ' ἐς ἀλκὴν καὶ σίδηρον εἰσορᾶν·
 ὅταν δ' ἐς εὐνὴν ἡδίκημένη κυρῇ,
 οὐκ ἔστιν ἄλλη φρὴν μαιφονωτέρα.

ΧΟ. δράσω τάδ'· ἐνδίκως γὰρ ἐκτίσει πόσιν,
 Μήδεια. πενθεῖν δ' οὐ σε θαυμάζω τύχας.
 ὁρῶ δὲ καὶ Κρέοντα, τῆσδ' ἄνακτα γῆς,
 στείχοντα, καινῶν ἄγγελον βουλευμάτων. [270]

SCENE II.

Enter CREON from the right. He addresses MEDEA in a peremptory tone.

ΚΡ. σὲ τὴν σκυθρωπὸν καὶ πόσει θυμουμένην,
 Μήδειαν, εἶπον τῆσδε γῆς ἔξω περᾶν 260
 φυγάδα λαβούσαν διςσὰ σὺν σαυτῇ τέκνα,
 καὶ μή τι μέλλειν· ὥς ἐγὼ βραβεὺς λόγου
 τοῦδ' εἰμὶ κοῦκ ἄπειμι πρὸς δόμους πάλιν,
 πρὶν ἂν σε γαίης τερμόνων ἔξωβάλω.

ΜΗ. (*in despair*) αἰαί· πανώλης ἡ τάλαιν' ἀπόλλυμαι.
 ἐχθροὶ γὰρ ἐξιᾶσι πάντα δὴ κάλων,
 κοῦκ ἔστιν ἄτης εὐπρόσοιστος ἔκβασις.
 ἐρήσομαι δὲ καὶ κακῶς πάσχουσ' ὅμως. [280]
 τίνος μ' ἕκατι γῆς ἀποστέλλεις, Κρέον;

ΚΡ. (*harshly*) δέδοικά σ', οὐδὲν δεῖ παραμπέχειν λόγους,
 μή μοί τι δράσης παῖδ' ἀνήκεστον κακόν. 271
 συμβάλλεται δὲ πολλὰ τοῦδε δείγματα·
 σοφὴ πέφυκας καὶ κακῶν πολλῶν ἴδρις,

λυπεῖ δὲ λέκτρων ἀνδρὸς ἐστερημένη.
 κλύω δ' ἀπειλεῖν σ', ὡς ἀπαγγέλλουσί μοι,
 τὸν δόντα καὶ γήμαντα καὶ γαμουμένην
 δράσειν τι. ταῦτ' οὖν πρὶν παθεῖν φυλάξομαι.
 κρεῖσσον δέ μοι νῦν πρὸς σ' ἀπεχθέσθαι, γύναι, [290]
 ἢ μαλθακισθένθ' ὕστερον μεταστένειν.

ΜΗ. (*bitterly*) φεῦ φεῦ.

οὐ νῦν με πρῶτον, ἀλλὰ πολλάκις, Κρέον, 280
 ἔβλαψε δόξα μεγάλα τ' εἴργασται κακά.
 χρή δ' οὐποθ' ὅστις ἀρτίφρων πέφυκ' ἀνὴρ
 παῖδας περισσῶς ἐκδιδάσκεσθαι σοφούς·
 χωρὶς γὰρ ἄλλης ἥς ἔχουσιν ἀργίας
 φθόνον πρὸς ἀστῶν ἀλφάνουσι δυσμενῇ.
 σκαιοῖσι μὲν γὰρ καινὰ προσφέρων σοφὰ
 δόξεις ἀχρεῖος κοῦ σοφὸς πεφυκέναι.
 τῶν δ' αὖ δοκούντων εἰδέναι τι ποικίλον [300]
 κρεῖσσων νομισθεὶς λυπρὸς ἐν πόλει φανεῖ.
 ἐγὼ δὲ καὐτὴ τῇσδε κοινωνῶ τύχης. 290
 σοφὴ γὰρ οὕσα, τοῖς μὲν εἰμ' ἐπίφθονος,
 σοὶ δ' αὖ προσάντης, μή τι πλημμελὲς πάθης.
 (*persuasively*)

οὐχ ὧδ' ἔχει μοι, μὴ τρέσης ἡμᾶς, Κρέον,
 ὥστ' ἐς τυράννους ἄνδρας ἐξαμαρτάνειν.
 τί γὰρ σύ μ' ἠδίκηκας; ἐξέδου κόρην
 ὅτῳ σε θυμὸς ἦγεν. ἀλλ' ἐμὸν πόσιν [310]
 μισῶ· σὺ δ', οἶμαι, σωφρονῶν ἔδρας τάδε.
 καὶ νῦν τὸ μὲν σὸν οὐ φθονῶ καλῶς ἔχειν·
 νυμφεύετ', εὖ πράσσοιτε· τήνδε δὲ χθόνα
 ἐᾶτέ μ' οἰκεῖν. καὶ γὰρ ἠδικημένοι 300
 σιγησόμεσθα, κρεισσόνων νικώμενοι.

ΚΡ. (*suspicious*)

λέγεις ἀκοῦσαι μαλθάκ', ἀλλ' ἔσω φρενῶν

ὀρρωδία μοι μή τι βουλεύης κακόν,
 τοσῶδε δ' ἦσσον ἢ πάρος πέποιθά σοι·
 γυνή γὰρ ὀξύθυμος, ὥς δ' αὖτως ἀνὴρ,
 ῥάων φυλάσσειν ἢ σιωπηλὸς σοφός. [320]
 (*harshly*) ἀλλ' ἔξιθ' ὥς τάχιστα, μὴ λόγους λέγε·
 ὥς ταῦτ' ἄραρε, κοῦκ ἔχεις τέχνην ὅπως
 μενεῖς παρ' ἡμῖν οὔσα δυσμενῆς ἐμοί.

MH.

(*clasping his knees*)

μή, πρὸς σε γονάτων τῆς τε νεογάμου κόρης. 310

KP.

λόγους ἀναλοῖς· οὐ γὰρ ἂν πείσαις ποτέ.

MH.

ἀλλ' ἐξελαῖς με κοῦδὲν αἰδέσει λιτάς ;

KP.

φιλῶ γὰρ οὐ σὲ μᾶλλον ἢ δόμους ἐμούς.

MH.

(*rising and turning away*)

ὦ πατρίς, ὥς σου κάρτα νῦν μνεῖαν ἔχω.

KP.

πλὴν γὰρ τέκνων καῖμοιγε φίλτατον πολὺ.

MH.

φεῦ φεῦ, βροτοῖς ἔρωτες ὥς κακὸν μέγα. [330]

KP.

ὅπως ἄν, οἶμαι, καὶ παραστῶσιν τύχαι.

MH.

Ζεῦ, μὴ λάθοι σε τῶνδ' ὃς αἴτιος κακῶν.

KP.

ἔρπ', ὦ ματαία, καί μ' ἀπάλλαξον πόνων.

MH.

πονοῦμεν ἡμεῖς κοῦ πόνων κεχρήμεθα. 320

KP.

τάχ' ἐξ ὀπαδῶν χειρὸς ὠσθήσει βία.

MH.

(*seizing his hand*)

μὴ δῆτα τοῦτό γ', ἀλλὰ σ' αἰτοῦμαι, Κρέον.

KP.

ὄχλον παρέξεις, ὥς ἔοικας, ὦ γύναι.

MH.

φευξοῦμεθ'· οὐ τοῦθ' ἰκέτευσα σοῦ τυχεῖν.

KP.

τί δ' αὖ βιάζει κοῦκ ἀπαλλάσσει χερὸς ;

MH.

(*entreatingly*) μίαν με μέιναι τήνδ' ἔασον ἡμέραν [340]

καὶ ξυμπερᾶναι φροντίδ' ἢ φευξοῦμεθα,

παισὶν τ' ἀφορμὴν τοῖς ἐμοῖς, ἐπεὶ πατὴρ

οὐδὲν προτιμᾷ μηχανήσασθαι τέκνοις.

οἴκτειρε δ' αὐτούς· καὶ σύ τοι παίδων πατὴρ 330

πέφυκας· εἰκὸς δ' ἐστὶν εὐνοϊάν σ' ἔχειν.

ΚΡ. τοῦμοῦ γὰρ οὐ μοι φροντίς, εἰ φευξόμεθα,
 κείνους δὲ κλαίω συμφορᾷ κεχρημένους.
 (yielding) ἤκιστα τοῦμόν λῆμ' ἔφν τυραννικόν,
 αἰδούμενος δὲ πολλὰ δὴ διέφθορα·
 καὶ νῦν ὁρῶ μὲν ἐξαμαρτάνων, γύναι, [350]
 ὅμως δὲ τεύξει τοῦδε·

MEDEA *kisses his hand gratefully: he checks himself
 and speaks sternly again.*

προυννέπω δέ σοι,
 εἴ σ' ἢ ᾿πιοῦσα λαμπὰς ὄψεται θεοῦ
 καὶ παῖδας ἐντὸς τῆσδε τερμόνων χθονός,
 θανεῖ· λέλεκται μῦθος ἀψευδῆς ὅδε. 340

Exit CREON to the right.

ΧΟ. δύστανε γύναι,
 φεῦ φεῦ, μελέα τῶν σῶν ἀχέων.
 ποῖ ποτε τρέψει· τίνα πρὸς ξενίαν
 ἢ δόμον ἢ χθόνα σωτήρα κακῶν ; [360]
 ὥς εἰς ἄπορόν σε κλύδωνα θεός,
 Μήδεια, κακῶν ἐπόρευσε.

SCENE III.

MEDEA *turns exultantly to the chorus.*

CREON'S weakness has given me a chance.

ΜΗ. κακῶς πέπρακται πανταχῇ· τίς ἀντερεῖ ;
 ἀλλ' οὔτι ταῦτη ταῦτα, μὴ δοκεῖτέ, πω.
 ἔτ' εἶσ' ἀγῶνες τοῖς νεωστὶ νυμφίοις
 καὶ τοῖσι κηδεύασιν οὐ σμικροὶ πόνοι.
 δοκεῖς γὰρ ἂν με τόνδε θωπεύσαι ποτε, 350

εἰ μή τι κερδαίνουσιν ἢ τεχνωμένην ;
 οὐδ' ἂν προσεῖπον οὐδ' ἂν ἠψάμην χεροῖν. [370]
 ὁ δ' ἐς τοσοῦτον μωρίας ἀφίκετο,
 ὥστ' ἐξὸν αὐτῷ τᾶμ' ἐλεῖν βουλευματα
 γῆς ἐκβαλόντι, τήνδ' ἐφῆκεν ἡμέραν
 μεῖναι μ', ἐν ἣ τρεῖς τῶν ἐμῶν ἐχθρῶν νεκροὺς
 θήσω, πατέρα τε καὶ κόρην πόσιν τ' ἐμόν.

I will poison JASON and GLAUCE.

(*confidently*)

πολλὰς δ' ἔχουσα θανασίμους αὐτοῖς ὁδοῦς,
 οὐκ οἶδ' ὁποῖα πρῶτον ἐγχειρῶ, φίλαι, 360
 πότερον ὑφάψω δῶμα νυμφικὸν πυρί,
 ἢ θηκτὸν ὥσω φάσγανον δι' ἥπατος,
 σιγῇ δόμους ἐσβᾶσ' ἵν' ἔστρωται λέχος. [380]
 ἀλλ' ἔν τί μοι πρόσαντες· εἰ ληφθήσομαι
 δόμους ὑπερβαίνουσα καὶ τεχνωμένη,
 θανοῦσα θήσω τοῖς ἐμοῖς ἐχθροῖς γέλων.
 κράτιστα τὴν εὐθείαν, ἣ πεφύκαμεν
 σοφοὶ μάλιστα, φαρμάκοις αὐτοὺς ἐλεῖν.

I hope to do it with impunity, but in any case
 they shall suffer.

(*thoughtfully*) εἶεν·

καὶ δὴ τεθνᾶσιν· τίς με δέξεται πόλις ;
 τίς γῆν ἄσυλον καὶ δόμους ἐχεγγύους 370
 ξένος παρασχὼν ῥύσεται τοῦμὸν δέμας ;
 οὐκ ἔστι. (*resolved*) μείνας' οὖν ἔτι σμικρὸν χρόνον,
 ἣν μέν τις ἡμῖν πύργος ἀσφαλῆς φανῇ, [390]
 δόλω μέτειμι τόνδε καὶ σιγῇ φόνον·
 ἣν δ' ἐξελεύνη ξυμφορὰ μ' ἀμήχανος,
 αὐτὴ ξίφος λαβοῦσα, κεῖ μέλλω θανεῖν,
 κτενῶ σφε, τόλμης δ' εἶμι πρὸς τὸ καρτερόν.

(*passionately*)

οὐ γὰρ μὰ τὴν δέσποιναν ἦν ἐγὼ σέβω
 μάλιστα πάντων καὶ ξυνεργὸν εἰλόμην,
 Ἐκάτην, μυχοῖς ναίουσαν ἐστίας ἐμῆς, 380
 χαίρων τις αὐτῶν τοῦμὸν ἀλγυνεῖ κέαρ.
 πικροὺς δ' ἐγὼ σφιν καὶ λυγροὺς θήσω γάμους,
 πικρὸν δὲ κῆδος καὶ φυγὰς ἐμὰς χθονός. [400]

She braces herself up for the resolve.

(*resolutely*) ἀλλ' εἴα· φείδου μηδὲν ὦν ἐπίστασαι,
 Μήδεια, βουλεύουσα καὶ τεχνωμένη·
 ἔρπ' ἐς τὸ δεινόν· νῦν ἀγὼν εὐψυχίας.
 ὁρᾷς ἂ πάσχεις· οὐ γέλωτα δεῖ σ' ὀφλεῖν
 τοῖς Σισυφείοις τοῖσδ' Ἰάσονος γάμοις,
 γεγῶσαν ἐσθλοῦ πατρὸς Ἑλίου τ' ἄπο.
 ἐπίστασαι δέ· πρὸς δὲ καὶ πεφύκαμεν 390
 γυναῖκες, ἐς μὲν ἔσθλ' ἀμηχανώταται,
 κακῶν δὲ πάντων τέκτονες σοφώταται.

MEDEA remains on the stage in deep thought.

ENTR' ACTE.

The chorus take their stand round the θυμελή.

ΧΟ. ἄνω ποταμῶν ἱερῶν χωροῦσι παγαί, str. [410]
 καὶ δίκαια καὶ πάντα πάλιν στρέφεται.
 ἀνδράσι μὲν δόλια βουλαί, θεῶν δ'
 οὐκέτι πίστις ἄραρε·
 τὰν δ' ἐμὰν εὐκλειαν ἔχειν βιοτὰν
 στρέφουσι φᾶμαι·
 ἔρχεται τιμὰ γυναικείῳ γένει·
 οὐκέτι δυσκέλαδος φάμα γυναικας ἔξει. 400

μοῦσαι δὲ παλαιγενέων λήξουσ' αἰοιδᾶν antistr. [421]
 τὰν ἐμὴν ὑμνεῦσαι ἀπιστοσύναν.
 οὐ γὰρ ἐν ἀμετέρᾳ γνώμᾳ λύρας
 ὥπασε θέσπιν αἰοιδᾶν
 Φοῖβος, ἀγήτωρ μελέων· ἐπεὶ ἀντ-
 ἀχῆσ' ἂν ὕμνον
 ἀρσένων γέννα. μακρὸς δ' αἰὼν ἔχει
 πολλὰ μὲν ἀμετέραν ἀνδρῶν τε μοῖραν εἰπεῖν. [430]

σὺ δ' ἐκ μὲν οἴκων πατρίων ἔπλευσας str.
 μαινομένα κραδίᾳ, διδύμους ὀρίσασα πόντου 410
 πέτρας· ἐπὶ δὲ ξένα
 ναίεις χθονί, τᾶς ἀνάνδρου
 κοίτας ὀλέσασα λέκτρον,
 τάλαινα, φυγὰς δὲ χώρας
 ἄτιμος ἐλαύνει.
 βέβακε δ' ὄρκων χάρις, οὐδ' ἔτ' αἰδὼς antistr.
 Ἑλλάδι τᾷ μεγάλᾳ μένει, αἰθερία δ' ἀνέπτα. [440]
 σοὶ δ' οὔτε πατρὸς δόμοι,
 δύστανε, μεθορμίσασθαι
 μόχθων πάρα, σῶν τε λέκτρων
 ἄλλα βασιλεια κρείσσων 420
 δόμοισιν ἐπέστα.

ACT III.

EXASPERATION.

Enter JASON from the right. He stops short at some distance from MEDEA, whom he addresses in a tone of harsh reproof.

You have behaved very badly.

ΙΑ. οὐ νῦν κατείδον πρῶτον ἀλλὰ πολλάκις
τραχεῖαν ὀργὴν ὡς ἀμήχανον κακόν.
σοὶ γὰρ παρὸν γῆν τήνδε καὶ δόμους ἔχειν
κούφως φερούση κρεισσόνων βουλευματα,
λόγων ματαίων εἵνεκ' ἐκπεσεῖ χθονός. [450]
κάμοι μὲν οὐδὲν πρᾶγμα· μὴ παύσῃ ποτὲ
λέγουσ' Ἰάσων ὡς κάκιστός ἐστ' ἀνὴρ·
ἂ δ' ἐς τυράννους ἐστί σοι λελεγμένα, 430
πᾶν κέρδος ἡγοῦ ζημιουμένη φυγῇ.
κἀγὼ μὲν αἰεὶ βασιλέων θυμουμένων
ὀργὰς ἀφήρουν καὶ σ' ἐβουλόμην μένειν·
σὺ δ' οὐκ ἀνίεις μωρίας, λέγουσ' αἰὲ
κακῶς τυράννους· τοιγὰρ ἐκπεσεῖ χθονός.

(*pharisaically*)—But I will still befriend you.

ὅμως δὲ κακ τῶνδ' οὐκ ἀπειρηκὼς φίλοις
ἤκω, τὸ σὸν δὲ προσκοπούμενος, γύναι,
ὡς μήτ' ἀχρήμων σὺν τέκνοισιν ἐκπέσης
μήτ' ἐνδεής του· πόλλ' ἐφέλλεται φυγῇ

[460]

κακὰ ξὺν αὐτῇ. καὶ γὰρ εἰ σύ με στυγεῖς, 440
οὐκ ἂν δυναίμην σοὶ κακῶς φρονεῖν ποτε.

ΜΗ.

(*bitterly*)—Basest of men, I scorn you!

ὦ παγκάκιστε, τοῦτο γάρ σ' εἰπεῖν ἔχω,
ἦλθες πρὸς ἡμᾶς, ἦλθες ἔχθιστος γεγώς ;
οὔτοι θράσος τόδ' ἐστὶν οὐδ' εὐτολμία,
φίλους κακῶς δράσαντ' ἐναντίον βλέπειν, [470]
ἀλλ' ἡ μεγίστη τῶν ἐν ἀνθρώποις νόσων
πασῶν, ἀναίδει'. εὖ δ' ἐποίησας μολῶν.
ἐγὼ τε γὰρ λέξασα κουφισθήσομαι
ψυχὴν κακῶς σε καὶ σὺ λυπήσει κλύων.

(*collecting herself and trying to be calm*)

You owe all to me.

ἐκ τῶν δὲ πρώτων πρῶτον ἄρξομαι λέγειν. 450
ἔσωσά σ', ὡς ἴσασιν Ἑλλήνων ὅσοι
ταῦτὸν συνεισέβησαν Ἀργῶν σκάφος,
πεμφθέντα ταύρων πυρπνῶων ἐπιστάτην
ζεύγλαισι καὶ σπεροῦντα θανάσιμον γύνῃ·
δράκοντά θ', ὃς πάγχρυσον ἀμπέχων δέρας [480]
σπείραις ἔσωζε πολυπλόκοις ἄνπνος ὢν,
κτείνας' ἀνέσχον σοὶ φάος σωτήριον.
αὐτὴ δὲ πατέρα καὶ δόμους προδοῦσ' ἐμοὺς
τὴν Πηλιῶτιν εἰς Ἴωλκὸν ἰκόμην
σὺν σοί, πρόθυμος μᾶλλον ἢ σοφωτέρα, 460
Πελίαν τ' ἀπέκτειν', ὥσπερ ἄλγιστον θανεῖν,
παίδων ὑπ' αὐτοῦ, πάντα δ' ἐξεῖλον φόβον.

(*reproachfully*)—Your treachery is without excuse.

καὶ ταῦθ' ὑφ' ἡμῶν, ὦ κάκιστ' ἀνδρῶν, παθὼν
προύδωκας ἡμᾶς, καὶνὰ δ' ἐκτήσω λέχη,
παίδων γεγώτων· εἰ γὰρ ἦσθ' ἄπαις ἔτι, [490]
συγγνώστ' ἂν ἦν σοι τοῦδ' ἐρασθῆναι λέχους.

ὄρκων δὲ φρούδη πίστις, οὐδ' ἔχω μαθεῖν
 ἢ θεοὺς νομίζεις τοὺς τότε οὐκ ἄρχειν ἔτι,
 ἢ καινὰ κεῖσθαι θέσμι' ἀνθρώποις τὰ νῦν,
 ἐπεὶ σύνοισθά γ' εἰς ἔμ' οὐκ εὖορκος ὢν. 470
 φεῦ δεξιὰ χεῖρ, ἥς σὺ πόλλ' ἐλαμβάνου,
 καὶ τῶνδε γονάτων, ὡς μάτην κεχρώσμεθα
 κακοῦ πρὸς ἀνδρός, ἐλπίδων δ' ἡμάρτομεν.

(*more calmly*)—What is to become of me?

ἄγ'. ὡς φίλῳ γὰρ ὄντι σοι κοινώσομαι,
 δοκοῦσα μὲν τί πρὸς γε σοῦ πράξειν καλῶς ; [500]
 ὅμως δ' ἐρωτηθεὶς γὰρ αἰσχίων φανεί.
 νῦν ποῖ τράπωμαι ; πότερα πρὸς πατρὸς δόμους,
 οὓς σοὶ προδοῦσα καὶ πάτραν ἀφικόμην ;
 ἢ πρὸς ταλαίνας Πελιάδας ; καλῶς γ' ἂν οὖν
 δέξαιντό μ' οἴκοις ὧν πατέρα κατέκτανον. 480
 ἔχει γὰρ οὕτω· τοῖς μὲν οἴκοθεν φίλοις
 ἐχθρὰ καθέστηχ', οὓς δέ μ' οὐκ ἐχρῆν κακῶς
 δρᾶν, σοὶ χάριν φέρουσα πολεμίους ἔχω.

(*bitterly*)

τοιγάρ με πολλαῖς μακαρίαν ἂν Ἑλλάδα
 ἔθηκας ἀντὶ τῶνδε· θαυμαστὸν δέ σε [510]
 ἔχω πόσιν κᾶπιστον ἢ τάλαιν' ἐγώ,
 εἰ φεύξομαί γε γαῖαν ἐκβεβλημένη,
 φίλων ἔρημος, σὺν τέκνοις μόνη μόνοις,
 καλὸν γ' ὄνειδος τῷ νεωστὶ νυμφίῳ,
 πτωχοὺς ἀλᾶσθαι παῖδας ἢ τ' ἔσωσά σε. 490

(*passionately*)—There is no art to find the mind's construction
 in the face.

ὦ Ζεῦ, τί δὴ χρυσοῦ μὲν ὃς κίβδηλος ἦ
 τεκμήρι' ἀνθρώποισιν ὥπασας σαφῆ,
 ἀνδρῶν δ' ὅτῳ χρὴ τὸν κακὸν διειδέναι,
 οὐδεὶς χαρακτὴρ ἐμπέφυκε σώματι ;

ΧΟ. δεινὴ τις ὀργὴ καὶ δυσίατος πέλει, [520]
ὅταν φίλοι φίλοισι συμβάλωσ' ἔριν.

ΙΑ. (*with a sneer*)—I see I must make a speech.
δεῖ μ', ὡς ἔοικε, μὴ κακὸν φῦναι λέγειν,
ἀλλ' ὥστε ναὸς κεδνὸν οἰακοστρόφον
ἄκροισι λαΐφους κρασπέδοις ὑπεκδραμεῖν
τὴν σὴν στόμαργον, ὧ γύναι, γλωσσαλγίαν. 500

(*coldly*)—You do not deserve much credit for helping me,
and you have been more than repaid.

ἐγὼ δ', ἐπειδὴ καὶ λίαν πυργοῖς χάριν,
Κύπριν νομίζω τῆς ἐμῆς ναυκληρίας
σώτειραν εἶναι θεῶν τε κἀνθρώπων μόνην.
σοὶ δ' ἔστι μὲν νοῦς λεπτός, ἀλλ' ἐπίφθονος
λόγος διελθεῖν, ὡς Ἴερως σ' ἠνάγκασε [530]
τόξοις ἀφύκτοις τοῦμόν ἐκσῶσαι δέμας.
ἀλλ' οὐκ ἀκριβῶς αὐτὸ θήσομαι λίαν·
ὅπη γὰρ οὖν ὤνησας, οὐ κακῶς ἔχει.
μείζω γε μέντοι τῆς ἐμῆς σωτηρίας
εἴληφας ἢ δέδωκας, ὡς ἐγὼ φράσω. 510
πρῶτον μὲν Ἑλλάδ' ἀντὶ βαρβάρου χθονὸς
γαίαν κατοικεῖς καὶ δίκην ἐπίστασαι
νόμοις τε χρῆσθαι μὴ πρὸς ἰσχύος χάριν·
πάντες δέ σ' ἴσθοντ' οὐσαν Ἑλληνες σοφὴν
καὶ δόξαν ἔσχες· εἰ δὲ γῆς ἐπ' ἐσχάτοις [540]
ὄροισιν ὄκεις, οὐκ ἂν ἦν λόγος σέθεν.
εἴη δ' ἔμοιγε μήτε χρυσὸς ἐν δόμοις
μήτ' Ὀρφέως κάλλιον ὑμνῆσαι μέλος,
εἰ μὴ ᾧ πίσημος ἢ τύχη γένοιτό μοι.

My second marriage is for the benefit of you and your children.

τοσαῦτα μὲν σοι τῶν ἐμῶν πόνων πέρι 520
ἔλεξ'. ἄμιλλαν γὰρ σὺ προύθηκας λόγων,

ἂ δ' ἐς γάμους μοι βασιλικούς ὠνείδισας,
 ἐν τῷδε δείξω πρῶτα μὲν σοφὸς γεγώς,
 ἔπειτα σῶφρων, εἶτα σοὶ μέγας φίλος
 καὶ παισὶ τοῖς ἐμοῖσιν·

MEDEA *turns indignantly away.*

ἄλλ' ἔχ' ἥσυχος. [550]

(*pharisaically*)

ἐπεὶ μετέστην δεῦρ' Ἰωλκίας χθονὸς
 πολλὰς ἐφέλκων συμφορὰς ἀμηχάνους,
 τί τοῦδ' ἂν εὖρημ' ἡῦρον εὐτυχέστερον
 ἢ παῖδα γῆμαι βασιλέως φυγὰς γεγώς ;
 οὐχ, ἴ σὺ κνίζεις, σὸν μὲν ἐχθαίρων λέχος, 530
 καινῆς δὲ νύμφης ἰμέρῳ πεπληγμένος,
 οὐδ' εἰς ἄμιλλαν πολύτεκνον σπουδὴν ἔχων·
 ἄλλις γὰρ οἱ γεγῶτες οὐδὲ μέμφομαι·

ἄλλ' ὥς τὸ μὲν μέγιστον οἰκοῖμεν καλῶς
 καὶ μὴ σπανιζοίμεσθα, γιγνώσκων ὅτι [560]
 πέννητα φεύγει πᾶς τις ἐκποδῶν φίλος,
 παῖδας δὲ θρέψαιμ' ἀξίως δόμων ἐμῶν
 σπείρας τ' ἀδελφούς τοῖσιν ἐκ σέθεν τέκνοις
 ἐς ταῦτ' ὀφείναι καὶ ξυναρτήσας γένος
 εὐδαιμονοῖμεν. σοί τε γὰρ παίδων τί δεῖ ; 540
 ἐμοί τε λύει τοῖσι μέλλουσιν τέκνοις
 τὰ ζῶντ' ὀνῆσαι. μὴν βεβούλευμαι κακῶς ;
 οὐδ' ἂν σὺ φαίης, εἴ σε μὴ κνίζοι λέχος.

(*contemptuously*)—Women are base creatures.

ἄλλ' ἐς τοσοῦτον ἤκεθ' ὥστ' ὀρθομένης
 εὐνῆς γυναῖκες πάντ' ἔχειν νομίζετε, [570]
 ἣν δ' αὖ γένηται ξυμφορά τις ἐς λέχος,
 τὰ λῶστα καὶ κάλλιστα πολεμιώτατα
 τίθεσθε. χρῆν γὰρ ἄλλοθ' ἐν ποθεν βροτοῦς
 παῖδας τεκνοῦσθαι, θῆλυ δ' οὐκ εἶναι γένος·

χοῦτως ἂν οὐκ ἦν οὐδὲν ἀνθρώποις κακόν. 550

XO. Ἰᾶσον, εὖ μὲν τούσδ' ἐκόσμησας λόγους·
ὅμως δ' ἔμοιγε, κεῖ παρὰ γνώμην ἐρῶ,
δοκεῖς προδοὺς σὴν ἄλοχον οὐ δίκαια δρᾶν.

MH. ἦ πολλὰ πολλοῖς εἰμι διάφορος βροτῶν.

(*contemptuously*)

ἐμοὶ γὰρ ὅστις ἄδικος ὢν σοφὸς λέγειν [580]

πέφυκε, πλείστην ζημίαν ὀφλίσκάνει·
γλώσση γὰρ αὐχῶν τ' ἄδικ' εὖ περιστελεῖν,
τολμᾷ πανουργεῖν· ἔστι δ' οὐκ ἄγαν σοφός.

ὥς καὶ σὺ μή νυν εἰς ἔμ' εὐσχήμων γένῃ
λέγειν τε δεινός. ἐν γὰρ ἐκτενεῖ σ' ἔπος· 560

χρῆν σ', εἴπερ ἦσθα μὴ κακός, πείσαντά με
γαμεῖν γάμον τόνδ', ἀλλὰ μὴ σιγῇ φίλων.

IA. καλῶς γ' ἄν, οἶμαι, τῷδ' ὑπηρέτεῖς λόγῳ,
εἴ σοι γάμον κατεῖπον, ἥτις οὐδὲ νῦν
τολμᾶς μεθεῖναι καρδίας μέγαν χόλον. [590]

MH. οὐ τοῦτό σ' εἶχεν, ἀλλὰ βάρβαρον λέχος
πρὸς γῆρας οὐκ εὐδοξον ἐξέβαινέ σοι.

IA. εὖ νῦν τόδ' ἴσθι, μὴ γυναικὸς εἵνεκα
γῆμαί με λέκτρα βασιλέων ἂ νῦν ἔχω,
ἀλλ', ὥσπερ εἶπον καὶ πάρος, σῶσαι θέλων 570

σὲ καὶ τέκνοισι τοῖς ἐμοῖς ὁμοσπόρους
φῦσαι τυράννους παῖδας, ἔρυμα δώμασι.

MH. μή μοι γένοιτο λυπρὸς εὐδαίμων βίος
μηδ' ὄλβος ὅστις τὴν ἐμὴν κνίζοι φρένα.

IA. (*with a sneer*)

οἶσθ' ὥς μέτευξαι ; καὶ σοφωτέρα φανεῖ· [600]

τὰ χρηστὰ μή σοι λυπρὰ φαινέσθω ποτέ,
μηδ' εὐτυχούσα δυστυχῆς εἶναι δόκει.

MH. ὕβριζ', ἐπειδὴ σοὶ μὲν ἔστ' ἀποστροφή,
ἐγὼ δ' ἔρημος τήνδε φευξοῦμαι χθόνα.

- ΙΑ. αὐτὴ τὰδ' εἴλου· μηδέν' ἄλλον αἰτιῶ. 580
 ΜΗ. τί δρῶσα ; μὼν γαμοῦσα καὶ προδοῦσά σε ;
 ΙΑ. ἀρὰς τυράννοις ἀνοσίους ἀρωμένη.
 ΜΗ. καὶ σοῖς ἀραία γ' οὔσα τυγχάνω δόμοις.
 ΙΑ. ὥς οὐ κρινοῦμαι τῶνδέ σοι τὰ πλείονα.
 (*with a patronising air*)

- ἀλλ', εἴ τι βούλει παισὶν ἢ σαυτῆς φυγῇ [610]
 προσωφέλημα χρημάτων ἐμῶν λαβεῖν,
 λέγ'· ὥς ἔτοιμος ἀφθόνῳ δοῦναι χερὶ
 ξένοις τε πέμπειν σύμβολ', οἷ δράσουσί σ' εὔ.
 καὶ ταῦτα μὴ θέλουσα μωρανεῖς, γύναι·
 λήξασα δ' ὀργῆς κερδανεῖς ἀμείνονα. 590
 ΜΗ. (*indignant*) οὔτ' ἂν ξένοισι τοῖσι σοῖς χρησαίμεθ' ἄν,
 οὔτ' ἂν τι δεξαίμεσθα, μήδ' ἡμῖν δίδου·
 κακοῦ γὰρ ἀνδρὸς δῶρ' ὄνησιν οὐκ ἔχει.
 ΙΑ. (*pharisaically*) ἀλλ' οὖν ἐγὼ μὲν δαίμονας μαρτύρο-
 μαι,
 ὥς πάνθ' ὑπουργεῖν σοί τε καὶ τέκνοις θέλω· [620]
 σοὶ δ' οὐκ ἀρέσκει τὰγάθ', ἀλλ' αὐθαδία
 φίλους ἀπωθεῖ· τοιγὰρ ἀλγυνεῖ πλέον.
 ΜΗ. (*bitterly*) χῶρει· πόθῳ γὰρ τῆς νεοδμήτου κόρης
 αἰρεῖ χρονίζων δωμάτων ἐξώπιος.
 νύμφευ'· ἴσως γάρ (σὺν θεῷ δ' εἰρήσεται) 600
 γαμεῖς τοιοῦτον ὥστε σ' ἀρνεῖσθαι γάμον.

Exit JASON. MEDEA remains on the stage in thought.

ENTR' ACTE.

The Chorus take their stand round the θυμελή.

- ΧΟ. ἔρωτες ὑπὲρ μὲν ἄγαν str.
 ἐλθόντες οὐκ εὐδοξίαν
 οὐδ' ἀρετὰν παρέδωκαν
 ἀνδράσιν· εἰ δ' ἄλλις ἔλθοι [630]

Κύπρις, οὐκ ἄλλα θεὸς εὐχαρις οὕτως.
μήποτ', ὧ δέσποιν', ἐπ' ἐμοὶ
χρυσέων τόξων ἐφείης
ἰμέρῳ χρίσας' ἄφυκτον οἰστόν.

στέγοι δέ με σωφροσύνα, antistr. 610
δῶρημα κάλλιστον θεῶν·
μηδέ ποτ' ἀμφιλόγους ὀρ-
γὰς ἀκόρεστά τε νείκη
θυμὸν ἐκπλήξας' ἐτέροις ἐπὶ λέκτροις
προσβάλοι δεινὰ Κύπρις, ἀ- [640]
πτολέμους δ' εὐνὰς σεβίζουσ'
ὀξύφρων κρίνοι λέχη γυναικῶν.

ὦ πατρίς, ὦ δώματα, μὴ str.
δῆτ' ἀπολις γενοίμαν
τὸν ἀμηχανίας ἔχουσα 620
δυσπέρατον αἰῶν',
οἰκτρότατον ἀχέων.
θανάτῳ θανάτῳ πάρος δαμείην
ἀμέραν τάνδ' ἐξανύσασα· μό-
χθων δ' οὐκ ἄλλος ὑπερθεν ἢ [650]
γὰς πατρίας στέρεσθαι.

εἶδομεν, οὐκ ἐξ ἐτέρων antistr.
μῦθον ἔχω φράσασθαι·
σὲ γὰρ οὐ πόλις, οὐ φίλων τις
ῥέκτισεν παθοῦσαν 630
δεινότατα παθέων.
ἀχάριστος ὅλοιθ', ὅτῳ πάρεστιν
μὴ φίλους τιμᾶν καθαρὰν ἀνοί-
ξαντα κλῆδα φρενῶν· ἐμοὶ
μὲν φίλος οὐποτ' ἔσται. [660]

ACT IV.

PREPARATION.

SCENE I.

MEDEA *on the stage.* Enter AEGEUS (*left*) who greets her like a friend.

- AI. Μήδεια, χαῖρε· τοῦδε γὰρ προοίμιον
κάλλιον οὐδεὶς οἶδε προσφωνεῖν φίλους.
- MH. ὦ χαῖρε καὶ σύ, παῖ σοφοῦ Πανδίωνος,
Αἰγεῦ. πόθεν γῆς τῆσδ' ἐπιστρωφᾶ πέδον ;
- AI. Φοῖβου παλαιὸν ἐκλιπὼν χρηστήριον. 640
- MH. τί δ' ὀμφαλὸν γῆς θεσπιωδὸν ἐστάλης ;
- AI. παίδων ἐρευνῶν σπέρμ' ὅπως γένοιτό μοι.
- MH. πρὸς θεῶν, ἅπαις γὰρ δεῦρ' αἰεὶ τείνεις βίον ; [670]
- AI. ἅπαιδές ἐσμεν δαίμονός τινος τύχη.
- MH. δάμαρτος οὔσης, ἣ λέχους ἅπειρος ὦν ;
- AI. οὐκ ἐσμέν εὐνήs ἄζυγες γαμηλίου.
- MH. τί δῆτα Φοῖβος εἶπέ σοι παίδων πέρι ;
- AI. σοφώτερ' ἢ κατ' ἄνδρα συμβαλεῖν ἔπη.
- MH. σὺ δ' ὥς τί χρήζων τήνδε ναυστολεῖς χθόνα ;
- AI. Πιπθεὺς τις ἔστι, γῆς ἄναξ Τροιζηνίας. 650
- MH. παῖς, ὥς λέγουσι, Πέλοπος εὐσεβέστατος.
- AI. τούτῳ θεοῦ μάντευμα κοινῶσαι θέλω.
- MH. σοφὸς γὰρ ἄνῃρ καὶ τρίβων τὰ τοιάδε.
- AI. καμοί γε πάντων φίλτατος δορυξένων.

MH. (*sadly*) ἄλλ' εὐτυχοίης καὶ τύχοις ὅσων ἐρᾷς.

AEGEUS *pauses and looks earnestly at MEDEA.*

AI. τί γὰρ σὸν ὄμμα χρώς τε συντέτηχ' ὅδε ;

MH. (*passionately*)

Αἰγεῦ, κάκιστός ἐστί μοι πάντων πόσις. [690]

AI. τί φῖς ; σαφῶς μοι σὰς φράσον δυσθυμίας.

MH. ἀδικεῖ μ' Ἰάσων οὐδὲν ἐξ ἐμοῦ παθῶν.

AI. τί χρήμα δράσας ; φράζε μοι σαφέστερον. 660

MH. γυναῖκ' ἐφ' ἡμῖν δεσπότην δόμων ἔχει.

AI. οὐ που τετόλμηκ' ἔργον αἷσχιστον τόδε ;

MH. σάφ' ἴσθ'· ἄτιμοι δ' ἐσμέν οἱ πρὸ τοῦ φίλοι.

AI. πότερον ἐρασθεῖς ἢ σὸν ἐχθαίρων λέχος ;

MH. (*bitterly*) μέγαν γ' ἔρωτα—πιστὸς οὐκ ἔφν φίλοις ;—

AI. (*interrupting*) ἴτω νυν, εἵπερ, ὥς λέγεις, ἐστὶν κακός,—

MH. (*interrupting*)

ἀνδρῶν τυράννων κῆδος ἠράσθη λαβεῖν. [700]

AI. δίδωσι δ' αὐτῷ τίς ; πέραινέ μοι λόγον.

MH. Κρέων, ὃς ἄρχει τῆσδε γῆς Κορινθίας.

AI. συγγνώστ' ἄγαν ἄρ' ἦν σε λυπεῖσθαι, γύναι. 670

MH. (*despairingly*) ὄλωλα· καὶ πρὸς γ' ἐξελαύνομαι
χθονός.

AI. πρὸς τοῦ ; τόδ' ἄλλο καινὸν αὖ λέγεις κακόν.

MH. Κρέων μ' ἐλαύνει φυγάδα γῆς Κορινθίας.

AI. (*indignantly*) ἐᾷ δ' Ἰάσων ; οὐδὲ ταῦτ' ἐπήνεσα.

MH. (*bitterly*) λόγῳ μὲν οὐχί, καρτερεῖν δὲ βούλεται.

(*piteously*) ἄλλ' ἄντομαί σε τῆσδε πρὸς γενειάδος
γονάτων τε τῶν σῶν ἱκεσία τε γίγνομαι, [710]

οἴκτειρον οἴκτειρόν με τὴν δυσδαίμονα

καὶ μή μ' ἔρημον ἐκπεσοῦσαν εἰσίδης,

δέξαι δὲ χώρα καὶ δόμοις ἐφέστιον. 680

οὕτως ἔρω σοὶ πρὸς θεῶν τελεσφόρος

γένοιτο παίδων, καὐτὸς ὄλβιος θάνοις.

εὕρημα δ' οὐκ οἶσθ' οἷον ἡῦρηκας τόδε·
παύσω γέ σ' ὄντ' ἄπαιδα καὶ παίδων γονὰς
σπεῖραί σε θήσω· τοιάδ' οἶδα φάρμακα.

AI. (*with sympathy*) πολλῶν ἑκατι τήνδε σοι δοῦναι
χάριν,

γύναι, πρόθυμός εἰμι, πρῶτα μὲν θεῶν, [720]

ἔπειτα παίδων ὧν ἐπαγγέλλει γονάς·

ἐς τοῦτο γὰρ δὴ φροῦδός εἰμι πᾶς ἐγώ.

οὕτω δ' ἔχει μοι· σοῦ μὲν ἐλθούσης χθόνα, 690

πειράσομαί σου προξενεῖν δίκαιος ὢν.

ἐκ τῆσδε δ' αὐτὴ γῆς ἀπαλλάσσου πόδα·

ἀναίτιος γὰρ καὶ ξένοις εἶναι θέλω. [730]

MH. ἔσται τάδ'· ἀλλὰ πίστις εἰ γένοιτό μοι
τούτων, ἔχοιμ' ἂν πάντα πρὸς σέθεν καλῶς.

AI. μῶν οὐ πέποιθας ; ἢ τί σοι τὸ δυσχερές ;

MH. (*persuasively*)

πέποιθα· Πελίου δ' ἐχθρός ἐστί μοι δόμος

Κρέων τε. τούτοις δ' ὀρκίοισι μὲν ζυγεῖς

ἄγουσιν οὐ μεθεῖ' ἂν ἐκ γαίης ἐμέ·

λόγοις δὲ συμβὰς καὶ θεῶν ἀνώμοτος 700

ψιλὸς γένοι' ἂν κάπικηρυκεύματα

οὐκ ἀντίθιοιο· τὰμὰ μὲν γὰρ ἀσθενῇ,

τοῖς δ' ὄλβος ἐστί καὶ δόμος τυραννικός. [740]

AI. (*convinced*) πολλὴν ἔδειξας ἐν λόγοις προμηθίαν·

ἀλλ', εἰ δοκεῖ σοι, δρᾶν τάδ' οὐκ ἀφίσταμαι.

ἐμοί τε γὰρ τάδ' ἐστὶν ἀσφαλέστατα,

σκῆψίν τιν' ἐχθροῖς σοῖς ἔχοντα δεικνύναι,

τὸ σόν τ' ἄραρε μᾶλλον· ἐξηγοῦ θεούς.

MH. ὄμνυ πέδον Γῆς πατέρα θ' Ἥλιον πατρὸς

τοῦμῶν θεῶν τε συντιθεῖς ἅπαν γένος. 710

AI. τί χρῆμα δράσειν ἢ τί μὴ δράσειν ; λέγε.

MH. μήτ' αὐτὸς ἐκ γῆς σῆς ἔμ' ἐκβαλεῖν ποτέ,

μήτ' ἄλλος ἦν τις τῶν ἐμῶν ἐχθρῶν ἄγειν [750]
 χρῆζῃ, μεθήσειν ζῶν ἐκουσίῳ τρόπῳ.

ΑΙ. ὄμνυμι Γαίας δάπεδον Ἑλίου τε φῶς
 θεούς τε πάντας ἐμμενεῖν ἅ σου κλύω.

ΜΗ. ἀρκεῖ· τί δ' ὄρκῳ τῷδε μὴ ὑμμένων πάθοις ;

ΑΙ. ἅ τοῖσι δυσσεβοῦσι γίγνεται βροτῶν.

ΜΗ. χαίρων πορεύου· πάντα γὰρ καλῶς ἔχει.
 καγὼ πόλιν σὴν ὡς τάχιστ' ἀφίξομαι, 720
 πράξας' ἅ μέλλω καὶ τυχοῦσ' ἅ βούλομαι.

Exit AEGEUS to the left.

ΧΟ. ἀλλὰ σ' ὁ Μαίας πομπαῖος ἀναξ
 πελάσειε δόμοις, ὧν τ' ἐπίνοιαν [760]
 σπεύδεις κατέχων πράξεας, ἐπεὶ
 γενναῖος ἀνὴρ,
 Αἰγέυ, παρ' ἐμοὶ δεδόκησαι.

SCENE II.

*MEDEA comes forward and addresses the Chorus in
 a tone of triumph.*

Fortune smiles on me.

ΜΗ. ὦ Ζεῦ Δίκη τε Ζηνὸς Ἑλίου τε φῶς,
 νῦν καλλίνικοι τῶν ἐμῶν ἐχθρῶν, φίλαι,
 γενησόμεσθα κεῖς ὁδὸν βεβήκαμεν·
 νῦν δ' ἐλπίς ἐχθροὺς τοὺς ἐμοὺς τίσειν δίκην. 730
 οὗτος γὰρ ἀνὴρ ἧ μάλιστ' ἐκάμνομεν
 λιμὴν πέφανται τῶν ἐμῶν βουλευμάτων·
 ἐκ τοῦδ' ἀναψόμεσθα πρυμνήτην κάλων, [770]
 μολόντες ἄστυ καὶ πόλιν Παιλλάδος.

I will make a false submission to JASON,
and poison GLAUCE.

ἤδη δὲ πάντα τὰμά σοι βουλευµατα
λέξω· δέχου δὲ μὴ πρὸς ἡδονὴν λόγους.
πέµψας' ἐμῶν τιν' οἰκετῶν Ἰάσονα
εἰς ὅψιν ἐλθεῖν τὴν ἐμὴν αἰτήσομαι·
μολόντι δ' αὐτῷ μαλθακοὺς λέξω λόγους,
ὥς καὶ δοκεῖ μοι ταῦτα καὶ καλῶς ἔχει, 740
παῖδας δὲ μείναι τοὺς ἐμοὺς αἰτήσομαι, [780]
οὐχ ὥς λιποῦσ' ἂν πολεμίας ἐπὶ χθονός,
ἀλλ' ὥς δόλοισι παῖδα βασιλέως κτάνω.
πέµψω γὰρ αὐτοὺς δῶρ' ἔχοντας ἐν χεροῖν
λεπτόν τε πέπλον καὶ πλόκον χρυσήλατον·
κᾶνπερ λαβοῦσα κόσμον ἀμφιθῇ χροῖ,
κακῶς ὀλεῖται πᾶς θ' ὅς ἂν θίγῃ κόρης·
τοιοῖσδε χρίσω φαρμάκοις δωρήματα.

(*with emotion*)—And then I will kill my children.

ἐνταῦθα μέντοι τόνδ' ἀπαλλάσσω λόγον· [790]
ᾧµωξα δ' οἶον ἔργον ἔστ' ἐργαστέον 750
τοῦντεῦθεν ἡμῖν· τέκνα γὰρ κατακτενῶ
τάµ'· οὐτις ἔστιν ὅστις ἐξαιρήσεται·
δόμον τε πάντα συγχέας' Ἰάσονος
ἔξειμι γαίας, φιλτάτων παιδῶν φόνον
φεύγουσα καὶ τλᾶσ' ἔργον ἀνοσιώτατον.
οὐ γὰρ γελάσθαι τλητὸν ἐξ ἐχθρῶν, φίλαι.

(*fiercely*)—I exult in the thought of such complete revenge.

ἴτω· τί μοι ζῆν κέρδος ; οὔτε μοι πατρὶς
οὐτ' οἶκος ἔστιν οὐτ' ἀποστροφὴ κακῶν.
ἡµάρτανον τόθ' ἡνίκ' ἐξελίµπανον [800]
δόμους πατρώους, ἀνδρὸς Ἑλληνος λόγοις 760
πεισθεῖς, ὅς ἡμῖν σὺν θεῷ τίσει δίκην.

οὐτ' ἐξ ἐμοῦ γὰρ παῖδας ὄψεταιί ποτε
 ζῶντας τὸ λοιπὸν οὔτε τῆς νεοζύγου
 νύμφης τεκνώσει παῖδ', ἐπεὶ κακὴν κακῶς
 θανεῖν σφ' ἀνάγκη τοῖς ἐμοῖσι φαρμάκοις.
 μηδεὶς με φαύλην κἄσθενῇ νομιζέτω
 μηδ' ἡσυχαίαν, ἀλλὰ θατέρου τρόπου,
 βαρεῖαν ἐχθροῖς καὶ φίλοισιν εὐμενῇ·
 τῶν γὰρ τοιούτων εὐκλεέστατος βίος.

[810]

XO. ἐπεὶπερ ἡμῖν τόνδ' ἐκοίνωσας λόγον,
 σέ τ' ὠφελεῖν θέλουσα καὶ νόμοις βροτῶν
 ξυλλαμβάνουσα δρᾶν σ' ἀπεννέπω τάδε.

770

MH. οὐκ ἔστιν ἄλλως· σοὶ δὲ συγγνώμη λέγειν
 τάδ' ἐστί, μὴ πάσχουσιν, ὡς ἐγώ, κακῶς.

XO. ἀλλὰ κτανεῖν σὸν σπέρμα τολμήσεις, γύναι ;

MH. οὕτω γὰρ ἂν μάλιστα δηχθεῖη πόσις.

XO. σὺ δ' ἂν γένοιό γ' ἀθλιωτάτη γυνή.

MH. ἴτω· περισσοὶ πάντες οὖν μέσῳ λόγοι.

(to the Nurse)

ἀλλ' εἴα χώρει καὶ κόμιζ' Ἰάσωνα·
 εἰς πάντα γὰρ δὴ σοὶ τὰ πιστὰ χρώμεθα.
 λέξης δὲ μηδὲν τῶν ἐμοὶ δεδογμένων,
 εἴπερ φρονεῖς εὖ δεσπόταις γυνή τ' ἔφυς.

[820]

780

NURSE goes off along the street to the right. MEDEA goes into the house to prepare the poisoned robe.

XO. Ἐρεχθεῖδαι τὸ παλαιὸν ὄλβιοι str.

καὶ θεῶν παῖδες μακάρων ἱερᾶς
 χώρας ἀπορθήτου τ' ἄπο, φερβόμενοι
 κλεινοτάταν σοφίαν, αἰεὶ διὰ λαμπροτάτου
 βαίνοντες ἀβρῶς αἰθέρος, ἔνθα ποθ' ἀγνὰς
 ἐννέα Πιερίδας Μούσας λέγουσι
 ξανθὰν Ἀρμονίαν φυτεῦσαι·

[830]

τοῦ καλλινάου τ' ἀπὸ Κηφισοῦ ῥοᾶς, antistr. 790
 τὰν Κύπριν κλήζουσιν ἀφυσσαμέναν
 χώραν κατάρδειν ἡδὲ πνοὰς καταπνεύ-
 σαι μετρίας ἀνέμων· αἰεὶ δ' ἐπιβαλλομέναν [840]
 χαίταισιν εὐώδη ῥοδέων πλόκον ἀνθέων .
 τᾷ σοφίᾳ παρέδρους πέμπειν ἔρωτας,
 παντοίας ἀρετᾶς ξυνεργούς.

*Re-enter MEDEA. The Chorus address her in tones of reproach.
 She pays no attention to them.*

πῶς οὖν ἱερῶν ποταμῶν str.
 ἢ πόλις ἢ φυτῶν
 πόμπιμός σε χώρα
 τὰν παιδολέτειραν ἔξει— 800
 τὰν οὐχ ὅσιαν—μετ' ἄλλων ; [850]
 σκέψαι τεκέων πλαγάν,
 σκέψαι φόνον οἶον αἶρει.
 μή, πρὸς γονάτων σε πάντη
 πάντως ἰκετεύομεν,
 τέκνα φονεύσης.

πόθεν θράσος ἢ φρενὸς ἢ antistr.
 χειρὶ μένος σέθεν
 καρδία τε λήψει,
 δεινὰν προσάγουσα τόλμαν ; 810
 πῶς δ' ὄμματα προσβαλοῦσα [860]
 τέκνοις ἄδακρυν μοῖραν
 σχήσεις φόνου ; οὐ δυνάσει,
 παίδων ἰκετᾶν πιτνόντων,
 τέγξαι χέρα φοινίαν
 τλάμονι θυμῷ.

SCENE III.

MEDEA on the stage. Enter JASON.

IA. (*pharisaically*)

ἤκω κελευσθείς· καὶ γὰρ οὐσα δυσμενῆς
οὐ τὰν ἀμάρτοις τοῦδέ γ', ἀλλ' ἀκούσομαι
τί χρῆμα βούλει καινὸν ἐξ ἐμοῦ, γύναι.

MH. (*humbly*)—I beg your pardon.

Ἰᾶσον, αἰτοῦμαί σε τῶν εἰρημένων
συγγνώμον' εἶναι· τὰς δ' ἐμὰς ὀργὰς φέρειν
εἰκός σ', ἐπεὶ νῶν πόλλ' ὑπείργασται φίλα.

820

[870]

I have been unreasonable.

ἐγὼ δ' ἐμαυτῇ διὰ λόγων ἀφικόμην
καλοιδόρησα· σχετλία, τί μαίνομαι
καὶ δυσμεναίνω τοῖσι βουλευουσιν εὔ,
ἐχθρὰ δὲ γαίας κοιράνοις καθίσταμαι
πόσει θ', ὃς ἡμῖν δρᾷ τὰ συμφορώτατα,
γῆμας τύραννον καὶ κασιγνήτους τέκνοις
ἐμοῖς φυτεύων ; οὐκ ἀπαλλαχθήσομαι
θυμοῦ (τί πάσχω ;) θεῶν ποριζόντων καλῶς ; 830
οὐκ εἰσὶ μὲν μοι παῖδες, οἶδα δὲ χθόνα
φεύγοντας ἡμᾶς καὶ σπανίζοντας φίλων ;

[880]

You have been wise and I ought to have helped you.

ταῦτ' ἐννοήσας' ἡσθόμην ἀβουλίαν
πολλὴν ἔχουσα καὶ μάτην θυμουμένη.
νῦν οὖν ἐπαινῶ, σωφρονεῖν τέ μοι δοκεῖς
κῆδος τόδ' ἡμῖν προσλαβών, ἐγὼ δ' ἄφρων,
ἢ χρὴν μετεῖναι τῶνδε τῶν βουλευμάτων
καὶ ξυμπεραίνειν καὶ παρεστάναι λεχοῖ
νύμφην τε κηδεύουσιν ἥδεσθαι σέθεν.

ἀλλ' ἐσμὲν οἶον ἐσμέν, οὐκ ἐρῶ κακόν, 840
 γυναῖκες· οὐκουν χρὴ ἴξομοιοῦσθαι κακοῖς [890]
 οὐδ' ἀντιτείνειν νήπι' ἀντὶ νηπίων.

Let us all be reconciled.

παριέμεσθα, καί φαμεν κακῶς φρονεῖν
 τότ', ἀλλ' ἄμεινον νῦν βεβούλευμαι τόδε·
 ὦ τέκνα τέκνα, δεῦτε, λείπετε στέγας,

The children appear at the door, and come out to MEDEA.

ἐξέλθετ', ἀσπάσασθε καὶ προσεῖπατε
 πατέρα μεθ' ἡμῶν, καὶ διαλλάχθηθ' ἅμα
 τῆς πρόσθεν ἔχθρας ἐς φίλους μητρὸς μέτα·
 σπονδαὶ γὰρ ἡμῖν καὶ μεθέστηκεν χόλος.
 λάβεσθε χειρὸς δεξιᾶς·

The children cling to their father.

(aside) οἶμοι, κακῶν 850
 ὥς ἐννοοῦμαι δὴ τι τῶν κεκρυμμένων. [900]
 (aloud) ἆρ', ὦ τέκν', οὕτω καὶ πολὺν ζῶντες χρόνον
 φίλην ὀρέξετ' ὠλένην ;

She turns away weeping: then addresses JASON.

τάλαιν' ἐγώ,
 ὥς ἀρτίδακρύς εἰμι καὶ φόβου πλέα.
 χρόνῳ δὲ νεῖκος πατρὸς ἐξαιρουμένη
 ὄψιν τέρειναν τήνδ' ἐπλησα δακρύων.
 XO. κύμοι κατ' ὅσσω χλωρὸν ὠρμήθη δάκρυ
 καὶ μὴ προβαίῃ μεῖζον ἢ τὸ νῦν κακόν.

IA. (self-complacently) I forgive you.

αἰνῶ, γύναι, τάδ', οὐδ' ἐκείνα μέμφομαι 860
 εἰκὸς γὰρ ὀργὰς θῆλυ ποιεῖσθαι γένος [910]
 γάμους παρεμπολῶντι δευτέρους πόσει.
 ἀλλ' ἐς τὸ λῶον σὸν μεθέστηκεν κέαρ,

ἔγνωσ δὲ τὴν νικῶσαν ἀλλὰ τῷ χρόνῳ
βουλήν· γυναικὸς ἔργα ταῦτα σὺ φρονος.

I am doing my best for my children and hope
to see them prosperous.

ὕμιν δέ, παῖδες, οὐκ ἀφροντίστως πατήρ
πολλὴν ἔθηκε σὺν θεοῖς σωτηρίαν·
οἶμαι γὰρ ὑμᾶς τῇσδε γῆς Κορινθίας
τὰ πρῶτ' ἔσεσθαι σὺν κασιγνήτοις ἔτι.
ἀλλ' αὐξάνεσθε· τᾶλλα δ' ἐξεργάζεται
πατήρ τε καὶ θεῶν ὅστις ἐστὶν εὐμενής·
ἴδοιμι δ' ὑμᾶς εὐτραφεῖς ἡβης τέλος
μολόντας, ἐχθρῶν τῶν ἐμῶν ὑπερτέρους.

870
[920]

Turning to MEDEA, who is sobbing.

αὕτη, τί χλωροῖς δακρύοις τέγγεις κόρας,
στρέψασα λευκὴν ἔμπαλιν παρηίδα ;
MH. οὐδέν· τέκνων τῶνδ' ἐννοουμένη πέρι.
IA. τί δὴ, τάλαινα, τοῖσδ' ἐπιστένεις τέκνοις ;
MH. ἔτικτον αὐτούς· ζῆν δ' ὅτ' ἐξήυχου τέκνα,
ἐσῆλθέ μ' οἶκτος εἰ γενήσεται τάδε.
IA. θάρσει νυν· εὖ τὰ τῶνδε θήσεται πατήρ·
MH. δράσω τάδ'· οὔτοι σοῖς ἀπιστήσω λόγοις.
γυνὴ δὲ θῆλυ καπὶ δακρύοις ἔφν.

880
[930]

(entreatingly)

ἀλλ' ὦνπερ εἶνεκ' εἰς ἐμοὺς ἦκεις λόγους,
τὰ μὲν λέλεκται, τῶν δ' ἐγὼ μνησθήσομαι.
ἐπεὶ τυράννοις γῆς μ' ἀποστεῖλαι δοκεῖ,
κάμοι τάδ' ἐστὶ λῶστα, γινώσκω καλῶς,
μήτ' ἐμποδὼν σοὶ μήτε κοιράνοις χθονὸς
ναίειν· δοκῶ γὰρ δυσμενὲς εἶναι δόμοις·
ἡμεῖς μὲν ἐκ γῆς τῇσδ' ἀπαίρομεν φυγῇ,
παῖδες δ' ὅπως ἂν ἐκτραφῶσι σῇ χειρί,
αἰτοῦ Κρέοντα τήνδε μὴ φεύγειν χθόνα.

890

ΙΑ. οὐκ οἶδ' ἂν εἰ πείσαιμι, πειρᾶσθαι δὲ χρή. [941]

ΜΗ. σὺ δ' ἄλλα σὴν κέλευσον αἰτεῖσθαι πατρὸς—

ΙΑ. μάλιστα, καὶ πείσειν γε δοξάζω σφ' ἐγώ.

ΜΗ. (*in a flattering tone*)

εἴπερ γυναικῶν ἐστί τῶν ἄλλων μία.

συλλήψομαι δὲ τοῦδέ σοι καὶ γὰρ πόνου
πέμψω γὰρ αὐτῇ δῶρ' ἃ καλλιστεύεται
τῶν νῦν ἐν ἀνθρώποισιν, οἶδ' ἐγώ, πολὺ
παῖδας φέροντας.

Turning to her attendants.

ἄλλ' ὅσον τάχος χρεὼν [950]
κόσμον κομίζειν δεῦρο προσπόλων τινά.

*One of MEDEA'S attendants goes out and returns
with a box.*

εὐδαιμονήσει δ' οὐχ ἔν, ἄλλα μυρία, 900
ἀνδρός τ' ἀρίστου σοῦ τυχοῦς' ὁμενέτου
κεκτημένα τε κόσμον ὅν ποθ' Ἥλιος
πατρὸς πατὴρ δίδωσιν ἐκγόνοισιν οἷς.

*Going up to the children, and holding out the box, which
contains her fatal presents.*

λάζυσθε φερνὰς τάσδε, παῖδες, ἐς χέρας
καὶ τῇ τυράννῳ μακαρία νύμφη δότε
φέροντες· οὔτοι δῶρα μεμπτὰ δέξεται.

ΙΑ. (*promptly*)

τί δ', ὦ ματαία, τῶνδε σὰς κενοῖς χέρας ;
δοκεῖς σπανίζειν δῶμα βασιλείου πέπλων, [960]
δοκεῖς δὲ χρυσοῦ ; σῶζε, μὴ δίδου τάδε.

εἴπερ γὰρ ἡμᾶς ἀξιοῖ λόγου τινὸς 910
γυνή, προθήσει χρημάτων, σάφ' οἶδ' ἐγώ.

ΜΗ. (*persuasively*)

μή μοι σύ· πείθειν δῶρα καὶ θεοὺς λόγος·
χρυσὸς δὲ κρείσσων μυρίων λόγων βροτοῖς.

κείνης ὁ δαίμων, κείνα νῦν αὔξει θεός,
νέα τυραννεῖ· τῶν δ' ἐμῶν παίδων φυγὰς
ψυχῆς ἂν ἀλλαξαίμεθ', οὐ χρυσοῦ μόνον.

(to the children)

ἀλλ' ὦ τέκν', εἰσελθόντε πλησίους δόμους
πατρός νέαν γυναῖκα, δεσπότην δ' ἐμήν, [970]
ἵκετεύετ', ἐξαιτεῖσθε μὴ φεύγειν χθόνα,
κόσμον διδόντες· τοῦδε γὰρ μάλιστα δεῖ, 920
ἐς χεῖρ' ἐκείνην δῶρα δέξασθαι τάδε.

ἴθ' ὥς τάχιστα· μητρὶ δ' ὦν ἐρᾷ τυχεῖν
εὐάγγελοι γένοισθε πράξαντες καλῶς.

Exeunt JASON and the children. MEDEA remains on the stage, sometimes still, sometimes walking excitedly about.

ENTR' ACTE.

We despair of the children's lives, and of GLAUCE'S too.

ΧΟ. νῦν ἐλπίδες οὐκέτι μοι παίδων ζῴας, str.
οὐκέτι· στείχουσι γὰρ ἐς φόνον ἤδη.
δέξεται νύμφα χρυσέων ἀναδεσμῶν
δέξεται δύστανος ἄταν·
ξανθᾷ δ' ἀμφὶ κόμα θήσει τὸν "Αἶδα [980]
κόσμον αὐτὰ χερσίν.

πέσει χάρις ἀμβρόσιός τ' αὐγὰ πέπλον antistr.
χρυσότευκτόν τε στέφανον περιθέσθαι 931
νερτέροις δ' ἤδη πάρα νυμφοκομήσει.
τοῖον εἰς ἔρκος πεσεῖται
καὶ μοῖραν θανάτου δύστανος· ἄταν δ'
οὐχ ὑπερφεύξεται.

How we pity their infatuated parents !

σὺ δ', ὦ τάλαν, ὦ κακόνυμφε κηδεμῶν τυράννων, [990]

παισὶν οὐ κατειδῶς

ὄλεθρον βιοτᾷ προσάγεις, ἀλόχῳ

τε σᾷ στυγερὸν θάνατον.

δύστανε, μοίρας ὅσον παροίχει.

940

μεταστένομαι δὲ σὸν ἄλγος, ὦ τάλαινα παίδων

μᾶτερ, ἃ φονεύσεις

τέκνα νυμφιδίων ἔνεκεν λεχέων,

ἃ σοι προλιπὼν ἀνόμως

[1000]

ἄλλῃ ξυνοικεῖ πόσις συνεύνω.

ACT V.

EXECUTION.

SCENE I.

MEDEA *restlessly walking about the stage, and watching the door of the house. Enter the TUTOR with the children triumphantly.*

ΠΑΙ. δέσποιν', ἀφείνται παῖδες οἶδε σοὶ φυγῆς,
καὶ δῶρα νύμφη βασιλῆς ἀσμένη χεροῖν
ἐδέξατ'. εἰρήνη δὲ τὰ κεῖθεν τέκνοισ.

MEDEA *sobs bitterly.*

ἔα. (*surprised and alarmed at her look*)

τί συγχυθεῖς ἔστηκας ἥνικ' εὐτυχεῖς,
κούκ ἀσμένη τόνδ' ἐξ ἐμοῦ δέχει λόγον ; 950

ΜΗ. αἰαῖ.

ΠΑΙ. τάδ' οὐ ξυνῶδὰ τοῖσιν ἐξηγγελημένοις.

ΜΗ. αἰαῖ μάλ' αὖθις. ΠΑΙ. μὲν τιν' ἀγγέλλων τύχην
οὐκ οἶδα, δόξης δ' ἐσφάλην εὐαγγέλου ; [1010]

ΜΗ. ἡγγειλας οἶ' ἡγγειλας· οὐ σὲ μέφομαι.

ΠΑΙ. τί δαὶ κατηφεῖς ὄμμα καὶ δακρυρροεῖς ;

ΜΗ. πολλή μ' ἀνάγκη, πρέσβυ· ταῦτα γὰρ θεοὶ
κάγῳ κακῶς φρονούσ' ἐμνηχανησάμην.

ΠΑΙ. (*soothingly*)

θάρσει· κάτει τοι καὶ σὺ πρὸς τέκνων ἔτι.

ΜΗ. ἄλλους κατὰ ξω πρόσθεν ἢ τάλαιν' ἐγώ.

- ΠΑΙ. οὔτοι μόνη σὺ σὼν ἀπεζύγης τέκνων· 960
 κούφως φέρειν χρὴ θνητὸν ὄντα συμφοράς.
 ΜΗ. δράσω τὰδ'· ἀλλὰ βαίνει δωμάτων ἔσω
 καὶ παισὶ πόρσυν' οἷα χρὴ καθ' ἡμέραν. [1020]

Exit TUTOR. MEDEA turns to the children, kneels down and puts her arms round them. She proceeds passionately.

I am to leave you and see you no more.

ὦ τέκνα τέκνα, σφῶν μὲν ἔστι δὴ πόλις
 καὶ δῶμ', ἐν ᾧ λιπόντες ἀθλίαν ἐμέ
 οἰκήσετ' αἰεὶ μητρὸς ἐστερημένοι·
 ἐγὼ δ' ἐς ἄλλην γαίαν εἶμι δὴ φυγὰς,
 πρὶν σφῶν ὄνασθαι κἀπιθεῖν εὐδαίμονας,
 πρὶν λουτρὰ καὶ γυναῖκα καὶ γαμηλίους
 εὐνὰς ἀγῆλαι λαμπάδας τ' ἀνασχεθεῖν. 970

All my hopes in you are blighted.

ὦ δυστάλαινα τῆς ἐμῆς αὐθαδίας.
 ἄλλως ἄρ' ὑμᾶς, ὦ τέκν', ἐξεθρεψάμην,
 ἄλλως δ' ἐμόχθουν καὶ κατεξάνθην πόνοις [1030]
 στερρὰς ἐνεγκοῦς' ἐν τόκοις ἀλγηδόνας.
 ἦ μὴν ποθ' ἡ δύστηνος εἶχον ἐλπίδας
 πολλὰς ἐν ὑμῖν γηροβοσκήσειν τ' ἐμέ
 καὶ κατθανοῦσαν χερσὶν εὖ περιστελεῖν,
 ζηλωτὸν ἀνθρώποισι· νῦν δ' ὄλωλε δὴ
 γλυκεῖα φροντίς. σφῶν γὰρ ἐστερημένη
 λυπρὸν διάξω βίοτον ἀλγεινόν τ' ἐμοί. 980
 ὑμεῖς δὲ μητέρ' οὐκέτ' ὄμμασιν φίλοις
 ὄψεσθ', ἐς ἄλλο σχῆμ' ἀποστάντες βίου.

(*melting*) Pity moves me from my purpose.

φεῦ φεῦ· τί προσδέρκεσθ' ἐμ' ὄμμασιν, τέκνα ;
 τί προσγελάτε τὸν πανύστατον γέλων ; [1041]
 αἰαῖ· τί δράσω ; καρδία γὰρ οἴχεται,

γυναῖκες, ὄμμα φαιδρὸν ὡς εἶδον τέκνων.
 οὐκ ἂν δυναίμην· χαιρέτω βουλευματα
 τὰ πρόσθεν· ἄξω παῖδας ἐκ γαίας ἐμούς.
 τί δεῖ με πατέρα τῶνδε τοῖς τούτων κακοῖς
 λυποῦσαν αὐτὴν δις τόσα κτᾶσθαι κακά ; 990
 οὐ δῆτ' ἔγωγε· χαιρέτω βουλευματα.

(changing her tone to one of fierce resolve)

Nay, I am resolved.

καίτοι τί πάσχω ; βούλομαι γέλωτ' ὀφλεῖν
 ἐχθροὺς μεθεῖσα τοὺς ἐμούς ἀζημίους ; [1050]
 τολμητέον τάδ'. ἀλλὰ τῆς ἐμῆς κάκης,
 τὸ καὶ προσέσθαι μαλθακοὺς λόγους φρενί.
 χωρεῖτε, παῖδες, ἐς δόμους.

The children begin to move towards the house, but soon, struck by their mother's strange tones and looks, turn and look at her in astonishment.

ὅτῳ δὲ μὴ
 θέμις παρῆναι τοῖς ἐμοῖσι θύμασιν,
 αὐτῷ μελήσει· χεῖρα δ' οὐ διαφθερῶ.
 ᾶ ᾶ.

(piteously) And it is too late to change.

μὴ δῆτα, θυμέ, μὴ σύ γ' ἐργάσῃ τάδε·
 ἔασον αὐτούς, ὦ τάλαν, φεῖσαι τέκνων· 1000
 κεῖ μὴ μεθ' ἡμῶν ζῶντες εὐφρανούσί σε.

(fiercely)

μὰ τοὺς παρ' "Αἰδη νερτέρους ἀλάστορας,
 οὗτοι ποτ' ἔσται τοῦθ' ὅπως ἐχθροῖς ἐγὼ [1060]
 παῖδας παρήσω τοὺς ἐμούς καθυβρίσαι.
 πάντως πέπρακται ταῦτα κούκ ἐκφεύξεται·
 καὶ δὴ 'πὶ κρατὶ στέφανος, ἐν πέπλοισι δὲ
 νύμφη τύραννος ὄλλυται, σάφ' οἶδ' ἐγώ.

Her eye falls on the children, and her voice trembles.

(*passionately*) Once more, farewell.

ἀλλ' εἶμι γὰρ δὴ τλημονεστάτην ὁδόν,
παῖδας προσειπεῖν βούλομαι. δότ', ὦ τέκνα,
δότ' ἀσπάσασθαι μητρὶ δεξιὰν χέρα. 1010

The children come and cling to her.

ὦ φιλτάτη χεῖρ, φίλτατον δέ μοι κάρα [1071]
καὶ σχῆμα καὶ πρόσωπον εὐγενὲς τέκνων,
εὐδαιμονοῖτον ἀλλ' ἐκεῖ· τὰ δ' ἐνθάδε
πατὴρ ἀφείλετ'. ὦ γλυκεῖα προσβολή,
ὦ μαλθακὸς χρῶς πνεῦμά θ' ἡδιστον τέκνων.
χωρεῖτε χωρεῖτ'.

*The children go into the house. MEDEA turns her back
on them with an effort.*

Hate is stronger than Love.

οὐκέτ' εἶμι προσβλέπειν
οἷα τε παῖδας, ἀλλὰ νικῶμαι κακοῖς.
καὶ μανθάνω μὲν οἷα τολμήσω κακά,
θυμὸς δὲ κρείσσων τῶν ἐμῶν βουλευμάτων,
ὅσπερ μεγίστων αἷτιος κακῶν βροτοῖς. 1020

*MEDEA moves to the back of the stage, and stands looking
eagerly up the street to the right.*

ENTR' ACTE.

We have been philosophising.

XO. πολλάκις ἤδη [1081]
διὰ λεπτοτέρων μύθων ἔμολον
καὶ πρὸς ἀμίλλας ἦλθον μείζους
ἢ χρὴ γενεὰν θῆλυν ἐρευνᾶν·
ἀλλὰ γὰρ ἔστιν μοῦσα καὶ ἡμῖν,
ἢ προσομιλεῖ σοφίας ἔνεκεν.
πάσαισι μὲν οὐ· παῦρον δὲ γένος—

μίαν ἐν πολλαῖς εὔροις ἂν ἴσως.—
 κοῦκ ἀπόμουσον τὸ γυναικῶν.

We think it better to be children.

καί φημι βροτῶν οἷτινές εἰσιν 1030
 πάμπαν ἄπειροι μηδ' ἐφύτευσαν [1091]
 παῖδας, προφέρειν εἰς εὐτυχίαν
 τῶν γειναμένων.
 οἱ μὲν ἄτεκνοι δι' ἀπειροσύνην
 εἴθ' ἡδὺν βροτοῖς εἴτ' ἀνιαρὸν
 παῖδες τελέθουσ', οὐχὶ τυχόντες,
 πολλῶν μόχθων ἀπέχονται.

For the lives of parents are full of toil and disappointment.

οἷσι δὲ τέκνων ἔστιν ἐν οἴκοις
 γλυκερὸν βλάστημ', ἐσορῶ μελέτη
 κατατρυχομένους τὸν ἅπαντα χρόνον, 1040
 πρῶτον μὲν ὅπως θρέψουσι καλῶς [1101]
 βίότον θ' ὁπόθεν λείψουσι τέκνοις.
 ἔτι δ' ἐκ τούτων εἴτ' ἐπὶ φλαύροις
 εἴτ' ἐπὶ χρηστοῖς
 μοχθοῦσι, τόδ' ἐστὶν ἄδηλον.

ἐν δὲ τὸ πάντων λοίσθιον ἤδη
 πᾶσιν κατερῶ θνητοῖσι κακόν.
 καὶ δὴ γὰρ ἄλις βίότον θ' ἡῦρον
 σῶμά τ' ἐς ἥβην ἤλυθε τέκνων
 χρηστοί τ' ἐγένοντ'. εἰ δὲ κυρήσει 1050
 δαίμων ὁλόος, φροῦδος ἐς Ἀιδην [1110]
 θάνατος προφέρων σώματα τέκνων.
 πῶς οὖν λύει πρὸς τοῖς ἄλλοις
 τήνδ' ἔτι λύπην ἀνιαιοτάτην
 παίδων ἔνεκεν
 θνητοῖσι θεοὺς ἐπιβάλλειν ;

SCENE II.

MEDEA, *having seen the MESSENGER coming along the street, comes forward and addresses the Chorus.*

ΜΗ. φίλαι, πάλαι τοι προσμένουσα τὴν τύχην
καταδοκῶ τὰ κεῖθεν οἱ προβήσεται.
καὶ δὴ δέδορκα τόνδε τῶν Ἰάσονος
στείχοντ' ὀπαδῶν· πνεῦμα δ' ἡρεθισμένον 1060
δείκνυσιν ὥς τι καινὸν ἀγγελεῖ κακόν. [1120]

Enter MESSENGER, breathless and excited.

ΑΓΓ. ὦ δεινὸν ἔργον παρανόμως εἰργασμένη,
Μῆδεια, φεύγε φεύγε, μήτε ναῖαν
λιποῦς' ἀπήνην μήτ' ὄχον πεδοστιβῇ.
ΜΗ. τί δ' ἄξιόν μοι τῆσδε τυγχάνει φυγῆς ;
ΑΓΓ. ὄλωλεν ἡ τύραννος ἀρτίως κόρη
Κρέων θ' ὁ φύσας φαρμάκων τῶν σῶν ὑπο.
ΜΗ. (*exultantly*) κάλλιστον εἶπας μῦθον, ἐν δ' εὐεργέταις
τὸ λοιπὸν ἤδη καὶ φίλοις ἐμοῖς ἔσει.
ΑΓΓ. (*horrified*)
τί φῆς ; φρονεῖς μὲν ὀρθὰ κοῦ μαίνει, γύναι, 1070
ἥτις τυράννων ἐστίαν ἡκισμένην [1130]
χαίρεις κλύουσα κοῦ φοβεῖ τὰ τοιάδε ;
ΜΗ. (*coldly*) ἔχω τι καὶ γὰρ τοῖσδε σοῖς ἐναντίον
λόγοισιν εἰπεῖν· ἀλλὰ μὴ σπέρχου, φίλος,
λέξον δ' ὅπως ὥλοντο· δις τόσον γὰρ ἂν
τέρψειας ἡμᾶς, εἰ τεθνήσι παγκάκως.

How the MESSENGER followed JASON to GLAUCÉ'S
apartments.

ΑΓΓ. ἐπεὶ τέκνων σῶν ἦλθε δίπτυχος γονῇ
σὺν πατρὶ καὶ παρῆλθε νυμφικοὺς δόμους,

ἤσθημεν οὔπερ σοῖς ἐκάμνομεν κακοῖς
 δμῶες· δι' οἴκων δ' εὐθύς ἦν πολὺς λόγος 1080
 σὲ καὶ πόσιν σὸν νεῖκος ἐσπείσθαι τὸ πρίν. [1140]
 κυνέϊ δ' ὁ μὲν τις χεῖρ', ὁ δὲ ξανθὸν κára
 παίδων· ἐγὼ δὲ καὐτὸς ἡδονῆς ὑπο
 στέγας γυναικῶν σὺν τέκνοις ἅμ' ἐσπόμην.

How GLAUCE received the children and the presents.

δέσποινα δ' ἦν νῦν ἀντὶ σοῦ θαυμάζομεν,
 πρίν μὲν τέκνων σῶν εἰσιδεῖν ξυνωρίδα,
 πρόθυμον εἶχ' ὀφθαλμὸν εἰς Ἰάσωνα·
 ἔπειτα μέντοι προυκαλύψατ' ὄμματα
 λευκὴν τ' ἀπέστρεψ' ἔμπαλιν παρηΐδα,
 παίδων μυσαχθεῖς εἰσόδους· πόσις δὲ σὸς 1090
 ὀργάς τ' ἀφήρει καὶ χόλον νεάνιδος [1150]
 λέγων τάδ'· οὐ μὴ δυσμενῆς ἔσει φίλοις,
 παύσει δὲ θυμοῦ καὶ πάλιν στρέψεις κára,
 φίλους νομίζουσ' οὔσπερ ἂν πόσις σέθεν,
 δέξει δὲ δῶρα καὶ παραιτήσῃ πατρὸς
 φυγὰς ἀφεῖναι παισὶ τοῖσδ' ἐμὴν χάριν ;

How she wore them with childish pride and delight.

ἡ δ' ὥς ἐσεῖδε κόσμον, οὐκ ἠνέσχετο,
 ἀλλ' ἦνεσ' ἀνδρὶ πάντα, καὶ πρίν ἐκ δόμων
 μακρὰν ἀπείναι πατέρα καὶ παῖδας σέθεν,
 λαβοῦσα πέπλους ποικίλους ἡμπίσχετο, 1100
 χρυσοῦν τε θεῖσα στέφανον ἀμφὶ βοστρύχους [1160]
 λαμπρῶ κατόπτρῳ σχηματίζεται κόμην,
 ἄψυχον εἰκὼ προσγελῶσα σώματος.
 κᾶπειτ' ἀναστὰς ἐκ θρόνων διέρχεται
 στέγας, ἀβρὸν βαίνουσα παλλεύκῳ ποδί,
 δώροις ὑπερχαίρουσα, πολλὰ πολλάκις
 τένοντ' ἐς ὀρθὸν ὄμμασι σκοπούμενη.

How the poison began to work and she fainted.

τοῦνθένδε μέντοι δεινὸν ἦν θέαμ' ἰδεῖν·
 χροιάν γὰρ ἀλλάξασα λεχρία πάλιν
 χωρεῖ τρέμουσα κῶλα καὶ μόλις φθάνει
 θρόνοισιν ἐμπεσοῦσα μὴ χαμαὶ πεσεῖν. 1110
[1170]
 καὶ τις γεραιὰ προσπόλων δόξασά που
 ἦ Πανὸς ὀργὰς ἦ τινὸς θεῶν μολεῖν
 ἀνωλόλυξε, πρίν γ' ὄρᾳ διὰ στόμα
 χωροῦντα λευκὸν ἀφρόν, ὀμμάτων τ' ἄνω
 κόρας στρέφουσιν, αἵμά τ' οὐκ ἐνὸν χροῖ·
 εἴτ' ἀντίμολπον ἦκεν ὀλολυγῆς μέγαν
 κωκυτόν. εὐθὺς δ' ἡ μὲν ἐς πατρὸς δόμους
 ὤρμησεν, ἡ δὲ πρὸς τὸν ἀρτίως πόσιν,
 φράσουσα νύμφης συμφοράς· ἅπαντα δὲ
 στέγη πυκνοῖσιν ἐκτύπει δρομήμασιν. 1120
[1180]

How she came to herself, only to die in agony.

ἤδη δ' ἂν ἔλκων κῶλον ἐκπλέθρου δρόμου
 ταχὺς βαδιστῆς τερμόνων ἂν ἦπτετο·
 ἡ δ' ἐξ ἀναύδου καὶ μύσαντος ὄμματος
 δεινὸν στενάξασ' ἡ τάλαιν' ἠγείρετο.
 διπλοῦν γὰρ αὐτῇ πῆμ' ἐπεστρατεύετο·
 χρυσοῦς μὲν ἀμφὶ κρατὶ κείμενος πλόκος
 θαυμαστὸν ἵει νᾶμα παμφάγου πυρός,
 πέπλοι δὲ λεπτοί, σῶν τέκνων δωρήματα,
 λευκὴν ἔδαπτον σάρκα τῆς δυσδαίμονος. 1130
[1190]
 φεύγει δ' ἀναστᾶς ἐκ θρόνων πυρουμένη,
 σείουσα χαίτην κρᾶτά τ' ἄλλοτ' ἄλλοσε,
 ῥίψαι θέλουσα στέφανον· ἀλλ' ἀραρότως
 σύνδεσμα χρυσοῦν εἶχε, πυρὶ δ' ἐπεὶ κόμην
 ἔσεισε, μᾶλλον δις τόσως ἐλάμπετο.
 πίτνει δ' ἐς οὐδας συμφορᾷ νικωμένη,

πλὴν τῷ τεκόντι κάρτα δυσμαθῆς ἰδεῖν
 οὔτ' ὁμμάτων γὰρ δῆλος ἦν κατάστασις
 οὔτ' εὐφυνὲς πρόσωπον, αἷμα δ' ἐξ ἄκρου
 ἔσταζε κρατὸς συμπεφυρμένον πυρί, 1140
 σάρκες δ' ἀπ' ὀστέων ὥστε πεύκινον δάκρυ [1200]
 γναθμοῖς ἀδήλοις φαρμάκων ἀπέρρεον,
 δεινὸν θέαμα· πᾶσι δ' ἦν φόβος θιγεῖν
 νεκροῦ· τύχην γὰρ εἶχομεν διδάσκαλον.

How her father threw himself upon her, and shared
 her dreadful death.

πατὴρ δ' ὁ τλήμων συμφορᾶς ἀγνωσία
 ἄφνω προσελθὼν σῶμα προσπίτνει νεκροῦ·
 ὤμωξε δ' εὐθύς, καὶ περιπτύξας χέρας
 κυνεῖ προσανδῶν τοιάδ'· ὦ δύστηνε παῖ,
 τίς σ' ὦδ' ἀτίμως δαιμόνων ἀπώλεσε ;
 τίς τὸν γέροντα τύμβον ὄρφανὸν σέθεν 1150
 τίθησιν ; οἴμοι, συνθάνοιμί σοι, τέκνον. [1210]

ἐπεὶ δὲ θρήνων καὶ γόων ἐπαύσατο,
 χρήζων γεραιὸν ἐξαναστῆσαι δέμας
 προσείχεθ' ὥστε κισσὸς ἔρνεσιν δάφνης
 λεπτοῖσι πέπλοις, δεινὰ δ' ἦν παλαίσματα·
 ὁ μὲν γὰρ ἤθελ' ἐξαναστῆσαι γόνυ,
 ἢ δ' ἀντελάζυτ'. εἰ δὲ πρὸς βίαν ἄγοι,
 σάρκας γεραιὰς ἐσπάρασσ' ἀπ' ὀστέων.
 χρόνῳ δ' ἀπέσβη καὶ μεθῆχ' ὁ δύσμορος
 ψυχὴν· κακοῦ γὰρ οὐκέτ' ἦν ὑπέρτερος. 1160
 κεῖνται δὲ νεκροὶ παῖς τε καὶ γέρον πατὴρ [1220]
 πέλας, ποθεινὴ δὴ κλύουσι συμφορά.

Man's life is a shadow !

καί μοι τὸ μὲν σὸν ἐκποδὼν ἔστω λόγου·
 γνώσει γὰρ αὐτὴ ζημίας ἀποστροφὴν.

τὰ θνητὰ δ' οὐ νῦν πρῶτον ἡγοῦμαι σκιάν,
 θνητῶν γὰρ οὐδεὶς ἐστὶν εὐδαίμων ἀνὴρ.
 ὄλβου δ' ἐπιρρύντος εὐτυχέστερος
 ἄλλου γένοιτ' ἂν ἄλλος, εὐδαίμων δ' ἂν οὔ. [1230]

Exit MESSENGER.

ΧΟ. ἔοιχ' ὁ δαίμων πολλὰ τῇδ' ἐν ἡμέρᾳ
 κακὰ ξυνάπτειν ἐνδίκως Ἰάσονι. 1170

ὦ τλῆμον, ὥς σου συμφορὰς οἰκτείρομεν,
 κόρη Κρέοντος, ἥτις εἰς Ἄιδου δόμους
 οἴχει γάμων ἑκατι τῶν Ἰάσονος.

ΜΗ. φίλαι, δέδοκται τοῦργον ὡς τάχιστα μοι
 παῖδας κτανούσῃ τῇσδ' ἀφορμᾶσθαι χθονὸς
 καὶ μὴ σχολὴν ἄγουσαν ἐκδούναί τέκνα
 ἄλλῃ φονεῦσαι δυσμενεστέρα χερί.
 πάντως σφ' ἀνάγκη κατθανεῖν· ἐπεὶ δὲ χρή, [1240]
 ἡμεῖς κτενοῦμεν, οἵπερ ἐξεφύσαμεν.

ἀλλ' εἴ ὀπλίζου, καρδιά. τί μέλλομεν 1180
 τὰ δεινὰ κἀναγκαῖα μὴ οὐ πράσσειν κακά ;
 ἄγ', ὦ τάλαινα χεὶρ ἐμή, λαβὲ ξίφος,
 λάβ', ἔρπε πρὸς βαλβίδα λυπηρὰν βίου,
 καὶ μὴ κακισθῆς μηδ' ἀναμνησθῆς τέκνων
 ὡς φίλταθ', ὡς ἔτικτες· ἀλλὰ τήνδε γε
 λαθοῦ βραχεῖαν ἡμέραν παίδων σέθεν,
 κᾶπειτα θρήνει· καὶ γὰρ εἰ κτενεῖς σφ', ὅμως
 φίλοι τ' ἔφυσαν,—δυστυχῆς δ' ἐγὼ γυνή. [1250]

MEDEA goes into the house. The Chorus march slowly and in dejection, looking frequently towards the house as they sing.

ΧΟ. ἰὼ Γᾶ τε καὶ παμφαῆς
 ἀκτὶς Ἀελίου, κατίδεν' ἴδετε τὰν 1190
 οὐλομένην γυναῖκα, πρὶν φοινίαν
 τέκνοις προσβαλεῖν χέρ' αὐτοκτόνον·

σᾶς γὰρ ἀπὸ χρυσέας γονᾶς
 ἔβλασταν, θεοῦ δ' αἶμα πίτνειν
 φόβος ὑπ' ἀνέρων.
 ἀλλὰ νιν, ὦ φάος διογενές, κάτειρ-
 γε κατάπαυσον, ἔξελ' οἴκων φονίαν
 τάλαινάν τ' Ἐρινὺν ὑπ' ἀλαστόρων. [1260]

μάταν μόχθος ἔρρει τέκνων, antistr.
 ἄρα μάταν γένος φίλιον ἔτεκες, ὦ 1200
 κυνεᾶν λιποῦσα Συμπληγάδων
 πετρᾶν ἀξενωτάταν ἐσβολάν ;
 δειλαία, τί σοι φρενῶν βαρὺς
 χόλος προσπίτνει καὶ δυσμενῆς
 φόνος ἀμείβεται ;
 χαλεπὰ γὰρ βροτοῖς ὁμογενῇ μιά-
 σματ', ἔτι τ' αὐτοφόνταισιν οἰ-
 दा θεόθεν πίτνοντ' ἐπὶ δόμοις ἄχῃ. [1270]

Screams are heard from within. The Chorus listen for a moment, and then cry out excitedly. Then the Children's voices are heard from within.

ΧΟ. ἀκούεις βοᾶν ἀκούεις τέκνων ; str.
 ἰὼ τλᾶμον, ὦ κακοτυχὲς γύναι. 1210

ΠΑΙΣ. Α. οἴμοι, τί δράσω ; ποῖ φύγω μητρὸς χέρας ;

ΠΑΙΣ. Β. οὐκ οἶδ', ἀδελφὲ φίλτατ'· ὀλλύμεσθα γάρ.

ΧΟ. παρέλθω δόμους ; ἀρῆξαι φόνον
 δοκεῖ μοι τέκνοις.

ΠΑΙΣ. Α. ναί, πρὸς θεῶν, ἀρῆξατ'· ἐν δέοντι γάρ·

ΠΑΙΣ. Β. ὡς ἐγγὺς ἤδη γ' ἐσμὲν ἀρκύων ξίφους.

ΧΟ. (turning towards the house)

τάλαιν', ὡς ἄρ' ἦσθα πέτρος ἢ σίδα-
 ρος, ἅτις τέκνων δν ἔτεκες [1280]
 ἄροτον αὐτόχειρι μοίρᾳ κτενεῖς.

(turning away in despair)

μίαν δὴ κλύω μίαν τῶν πάρος antistr. 1220

γυναῖκ' ἐν φίλοις χέρα βαλεῖν τέκνοις,

Ἴνῳ μανείσαν ἐκ θεῶν, ὅθ' ἡ Διὸς

δάμαρ νιν ἐξέπεμψε δωμάτων ἄλῃ.

πίτνει δ' ἅ τάλαιν' ἐς ἄλμαν φόνῳ

τέκνων δυσσεβεῖ,

ἀκτῆς ὑπερτείνασα ποντίας πόδα,

δυοῖν τε παῖδοιν ξυνθανοῦσ' ἀπόλλυται.

τί δῆτ' οὖν γένοιτ' ἂν ἔτι δεινόν ; ὦ [1290]

γυναικῶν λέχος πολύπονον,

ὅσα βροτοῖς ἔρεξας ἤδη κακά.

1230

SCENE III.

Enter JASON hastily from the right, with a train of servants.

He comes forward to address the Chorus.

ΙΑ. γυναῖκες, αἰ τῇσδ' ἐγγὺς ἔστατε στέγης,

ἄρ' ἐν δόμοισιν ἢ τὰ δεῖν' εἰργασμένη

Μήδεια τοῖσδ' ἔτ', ἢ μεθέστηκεν φυγῇ ;

δεῖ γάρ νιν ἦτοι γῆς σφε κρυφθῆναι κάτω,

ἢ πτηνὸν ἄραι σῶμ' ἐς αἰθέρος βάθος,

εἰ μὴ τυράννων δώμασιν δώσει δίκην

πέποιθ' ἀποκτείνασα κοιράνους χθονὸς

ἀθῶος αὐτῇ τῶνδε φεύξεσθαι δόμων ; [1300]

ἄλλ' οὐ γὰρ αὐτῆς φροντίδ' ὥς τέκνων ἔχω,

κείνην μὲν οὓς ἔδρασεν ἔρξουσιν κακῶς, 1240

ἐμῶν δὲ παίδων ἦλθον ἐκσώσων βίον,

μή μοί τι δράσωσ' οἱ προσήκοντες γένει,

μητρῶον ἐκπράσσοντες ἀνόσιον φόνον.

ΧΟ. (pitifully)

ὦ τλήμον, οὐκ οἶσθ' οἱ κακῶν ἐλήλυθας,

Ἴἄσον· οὐ γὰρ τούσδ' ἂν ἐφθέγξω λόγους.

ΙΑ. τί δ' ἔστιν ; ἥ που καὶ ἀποκτεῖναι θέλει ;

ΧΟ. παῖδες τεθνᾶσι χειρὶ μητρῶα σέθεν.

ΙΑ. (*horror-struck*)

οἶμοι τί λέξεις ; ὥς μ' ἀπώλεσας, γύναι. [1310]

ΧΟ. ὥς οὐκέτ' ὄντων σῶν τέκνων φρόντιζε δῆ.

ΙΑ. ποῦ γάρ νιν ἔκτειν' ; ἐντὸς ἢ ἔξωθεν δόμων ; 1250

ΧΟ. πύλας ἀνοίξας σῶν τέκνων ὄψει φόνον.

ΙΑ. (*to the servants within*)

χαλᾶτε κλῆδας ὥς τάχιστα, πρόσπολοι,
ἐκλύεθ' ἀρμούς, ὥς ἴδω διπλοῦν κακόν,
τοὺς μὲν θανόντας, τὴν δὲ τίσωμαι φόνῳ.

While the servants are trying to unbar the door, and JASON is hammering on the outside, MEDEA is seen rising from the roof of the house in a chariot drawn by winged dragons. At her feet are the dead bodies of the children. The chariot stops in mid-air, and she speaks from it. The Chorus, with gestures of horror and fear, steal away one by one.

ΜΗ. τί τάσδε κινεῖς κάναμοχλεύεις πύλας,
νεκροὺς ἐρευνῶν καὶ μὲ τὴν εἰργασμένην ;

(*scornfully*)

παῦσαι πόνου τοῦδ'. εἰ δ' ἐμοῦ χρεῖαν ἔχεις,
λέγ', εἴ τι βούλει, χειρὶ δ' οὐ ψαύσεις ποτέ. [1320]

τοιόνδ' ὄχημα πατρὸς Ἥλιος πατὴρ
δίδωσιν ἡμῖν, ἔρυμα πολεμίας χερός.

1260

ΙΑ. (*furiously*) You wretch !

ὦ μῖσος, ὦ μέγιστον ἐχθίστη γύναι
θεοῖς τε καὶ μοῖαι παντί τ' ἀνθρώπων γένει,
ἥτις τέκνοισι σοῖσιν ἐμβαλεῖν ξίφος
ἔτλης τεκοῦσα καὶ μὲ ἄπαιδ' ἀπώλεσας.

(*reproachfully*)

καὶ ταῦτα δράσας ἥλιόν τε προσβλέπεις
καὶ γαῖαν, ἔργον τλᾶσα δυσσεβέστατον.

I deserve punishment for ever allying myself with you.

ὅλοι'· ἐγὼ δὲ νῦν φρονῶ, τότ' οὐ φρονῶν,
 ὅτ' ἐκ δόμων σε βαρβάρου τ' ἀπὸ χθονὸς [1330]
 Ἑλλην' ἐς οἶκον ἡγόμην, κακὸν μέγα,
 πατρός τε καὶ γῆς προδότιν ἣ σ' ἐθρέψατο. 1270
 τὸν σὸν δ' ἀλάστορ' εἰς ἔμ' ἔσκηψαν θεοί·
 κτανοῦσα γὰρ δὴ σὸν κάσιν παρέστιον,
 τὸ καλλίπρῳρον εἰσέβης Ἀργοῦς σκάφος.
 ἦρξω μὲν ἐκ τοιῶνδε, νυμφευθεῖσα δὲ
 παρ' ἀνδρὶ τῷδε καὶ τεκοῦσά μοι τέκνα,
 εὐνῆς ἑκατι καὶ λέχους σφ' ἀπώλεσας.

(*bitterly*) You—a barbarian—a monster.

οὐκ ἔστιν ἥτις τοῦτ' ἂν Ἑλληνὶς γυνή
 ἔτλη ποθ', ὦν γε πρόσθεν ἡξίουν ἐγὼ [1340]
 γῆμαί σε, κῆδος ἐχθρὸν ὀλέθριόν τ' ἐμοί,
 λείαναν, οὐ γυναῖκα, τῆς Τυρσηνίδος 1280
 Σκύλλης ἔχουσαν ἀγριωτέραν φύσιν.

(*his voice breaking with rage and grief*)

ἀλλ' οὐ γὰρ ἂν σε μυρίοις ὀνειδέσι
 δάκοιμι· τοιόνδ' ἐμπέφυκέ σοι θράσος·
 ἔρρ', αἰσχροποιῇ καὶ τέκνων μαιφόνε.
 ἐμοὶ δὲ τὸν ἐμὸν δαίμον' αἰάζειν πάρα,
 ὃς οὔτε λέκτρων νεογάμων ὀνήσομαι,
 οὐ παῖδας οὓς ἔφυσα κάξεθρεψάμην
 ἔξω προσειπεῖν ζῶντας, ἀλλ' ἀπώλεσα. [1350]

MH. (*triumphantly*) I exult in my just revenge.

μακρὰν ἂν ἐξέτεινα τοῖσδ' ἐναντίον
 λόγοισιν, εἰ μὴ Ζεὺς πατὴρ ἡπίστατο 1290
 οἷ' ἐξ ἐμοῦ πέπυσθας οἶά τ' εἰργάσω·
 σὺ δ' οὐκ ἔμελλες τᾶμ' ἀτιμάσας λέχη

τερπνὸν διάξειν βίοτον ἐγγελῶν ἐμοί,
οὐδ' ἡ τύραννος, οὐδ' ὁ σοὶ προσθεὶς γάμους
Κρέων ἀνατὶ τῆσδέ μ' ἐκβαλεῖν χθονός.
πρὸς ταῦτα καὶ λείαναν, εἰ βούλει, κάλει
καὶ Σκύλλαν ἢ Τυρσηνὸν ὥκησεν πέτραν·
τῆς σῆς γὰρ ὡς χρή καρδίας ἀνθηψάμεν. [1360]

ΙΑ. καυτὴ γε λυπεῖ καὶ κακῶν κοινωνὸς εἶ.

ΜΗ. σάφ' ἴσθι· λύει δ' ἄλγος, ἣν σὺ μὴ ᾔγγελᾷς. 1300

ΙΑ. ὦ τέκνα, μητρὸς ὡς κακῆς ἐκύρσατε.

ΜΗ. ὦ παῖδες, ὡς ὤλεσθε πατρῷά νόσω.

ΙΑ. οὔτοι νυν ἡμῇ δεξιὰ σφ' ἀπώλεσεν.

ΜΗ. ἀλλ' ὕβρις οἷ τε σοὶ νεοδμηῆτες γάμοι.

ΙΑ. λέχους σφε κῆξίωσας εἵνεκα κτανεῖν ;

ΜΗ. σμικρὸν γυναικὶ πῆμα τοῦτ' εἶναι δοκεῖς ;

ΙΑ. ἥτις γε σῶφρων· σοὶ δὲ πάντ' ἐστὶν κακά.

ΜΗ. (*pointing to the dead children*)

οἷδ' οὐκέτ' εἰσὶ· τοῦτο γὰρ σε δήξεται. [1370]

ΙΑ. οἷδ' εἰσὶν ὦμοι σῶ κάρᾳ μιάστορες.

ΜΗ. ἴσασιν ὅστις ἤρξε πημονῆς θεοί. 1310

ΙΑ. ἴσασι δῆτα σὴν γ' ἀπόπτυστον φρένα.

ΜΗ. στύγει· πικρὰν δὲ βάξιν ἐχθαίρω σέθεν.

ΙΑ. καὶ μὴν ἐγὼ σὴν· ῥάδιοι δ' ἀπαλλαγαί.

ΜΗ. πῶς οὖν ; τί δράσω ; κάρτα γὰρ καγὼ θέλω.

ΙΑ. θάψαι νεκροὺς μοι τούσδε καὶ κλαῦσαι πάρες.

ΜΗ. οὐ δῆτ', ἐπεὶ σφᾶς τῇδ' ἐγὼ θάψω χερί,
φέρουσ' ἐς Ἡρας τέμενος Ἀκραίας θεοῦ,
ὡς μή τις αὐτοὺς πολεμίων καθυβρίσῃ, [1380]

τύμβους ἀνασπῶν· γῇ δὲ τῇδε Σισύφου
σεμνὴν ἑορτὴν καὶ τέλη προσάψομεν 1320

τὸ λοιπὸν ἀντὶ τοῦδε δυσσεβοῦς φόνου.

αὐτὴ δὲ γαῖαν εἴμι τὴν Ἑρεχθέως,

Αἰγεί συνοικήσουσα τῷ Πανδίωνος.

σὺ δ', ὥσπερ εἰκός, κατθανεῖ κακὸς κακῶς,
πικρὰς τελευτὰς τῶν ἐμῶν γάμων ἰδών.

ΙΑ. ἀλλὰ σ' Ἐρινὺς ὀλέσειε τέκνων
φονία τε Δίκη. [1390]

ΜΗ. τίς δὲ κλύει σου θεὸς ἢ δαίμων,
τοῦ ψευδόρκου καὶ ξειναπάτου ;

ΙΑ. φεῦ φεῦ, μυσαρὰ καὶ παιδολέτορ. 1330

ΜΗ. στεῖχε πρὸς οἴκους καὶ θάπτ' ἄλοχον.

ΙΑ. στεῖχω, δισσῶν γ' ἄμορος τέκνων.

ΜΗ. οὐπω θρηνεῖς· μένε καὶ γῆρας.

ΙΑ. ὦ τέκνα φίλτατα. ΜΗ. μητρὶ γε, σοὶ δ' οὔ.

ΙΑ. κᾶπειτ' ἔκανες ; ΜΗ. σέ γε πημαίνουσ'.

ΙΑ. ὦμοι, φιλίου χρῆζω στόματος
παίδων ὁ τάλας προσπτύξασθαι. [1400]

ΜΗ. νῦν σφε προσαυδᾷς, νῦν ἀσπάζει,
τότ' ἀπωσάμενος. ΙΑ. δός μοι πρὸς θεῶν
μαλακοῦ χρωτὸς ψαῦσαι τέκνων. 1340

ΜΗ. οὐκ ἔστι· μάτην ἔπος ἔρριπται.

ΙΑ. Ζεῦ, τάδ' ἀκούεις ὥς ἀπελαυνόμεθ',
οἶά τε πᾶσχομεν ἐκ τῆς μυσαρᾶς
καὶ παιδοφόνου τῆσδε λεαίνης ;
ἀλλ' ὅπόσον γοῦν πάρα καὶ δύναμαι
τάδε καὶ θρηνῶ κάπιθεάζω,
μαρτυρόμενος δαίμονας ὥς μοι [1410]

τέκν' ἀποκτεῖνας' ἀποκωλύεις
ψαῦσαί τε χεροῖν θάψαι τε νεκρούς,
οὓς μήποτ' ἐγὼ φύσας ὄφελον
πρὸς σοῦ φθιμένους ἐπιδέσθαι. 1350

NOTES

NOTE.

1. There are two kinds of translations in these Notes. Some are only meant to explain the construction, not as a real English version. Others are for use in construing, and they are printed in **black type**. But these translations are not intended to save you the trouble of looking out the words. Many of them will prove traps to the **unwary**.

2. If you will take the trouble to look out the references to the Introduction you will get real help from them, and sometimes a translation of the passage in question.

3. 'L. & S.' means 'look out the word in your dictionary.' I assume that you have the small Liddell and Scott; and where the article is a long one, I have given the reference to the right part of it.

4. 'Thompson' means Thompson's *Elementary Greek Syntax*.

ACT I.

DESOLATION.

SCENE I.

ACT I. introduces most of the characters to us, and explains the state of affairs. The introduction of Medea is skilfully contrived so as to enlist our sympathy on her side. First the Nurse, her old servant, sets forth her wrongs. Then we learn through the Tutor that further mischief is brewing, while at the same time her cries from within show how much she is already suffering. And then we find that even the chorus, who are not her friends, and who think her a strange wild creature, are yet full of interest and compassion for her. So that, in spite of fears for the children, we look for her entrance with friendly interest.

1. Ἀργοῦς is genitive of apposition. See Introduction, H. 3. διαπτάσθαι is used as the second aorist of διαπέτομαι. But ἐπτάμην is really the 2d aor. mid. of an obsolete verb ἵπτημι, of which only a few parts are used. These are 2 aor. act. ἔπτην, mid. pres. ἵπταμαι, fut. πτήσομαι, 2. aor. ἐπτάμην. ἵπτημι is of course closely connected with πέτομαι, which has a future πετήσομαι, and 2d aor. ἐπτόμην. The root from which they are both formed is ΠΕΤ (by metathesis ΠΤΕ-ΠΤΑ) which we find in ὦκυ-πέτης, πτε-ρόν, Latin *pet-o*, *prae-pes*, *penna* (for *pes-na*), German *fed-er*, English *feath-er*.
2. Συμπληγάδες were two rocks near the mouth of the Bosphorus. They are thus described by the old geographer Eratosthenes—
'Sailing up the Bosphorus, whenever you wind to the right, it seems as if the rocks dashed together; when you come back you see them parting again; and again when you wind to the left you see them meeting. As this happens repeatedly (owing to the windings of the Bosphorus) they have got the

name of the Symplegades (dashers together), because of the apparent meeting and parting.' According to the old legend they were rocks that actually moved and crushed ships.

κυανέας expresses the misty blue look which any dark rocks or cliffs present from the sea.

4. πείκη. She goes backward in her wishes. 'Would that the Argo had never flitted through the crashing rocks—**ay, that the pine had never been felled.**'

ἐρετμῶσαι, 'furnish with oars.' The pine of which the oars are made is poetically said to put oars in the hands of the rowers.

5. ἀριστέων. The ε is to be pronounced as a γ, making one syllable with -ων. We often find ε so pronounced in Homer, especially in nouns of the first declension. Thus πολιτέων is the intermediate stage between πολιτᾶν and the Attic πολιτῶν.

6. Πελία is dative of advantage, 'at Pelias' behest.' Introd. A. § 1.

οὐ γὰρ ἄν. See Introd. K. 6.

7. πύργους, accusative of the place whither. See Introd. H. 1.

'Towers of the land' strikes us as an odd phrase. But Greece was made up of small states, each centering round its city, so that γῆ and πόλις were much the same thing.

11. μὲν corresponds to δὲ in line 15. But the construction is not quite regular, there being a participle with μὲν and a finite verb with δέ. In translating we must begin a fresh sentence with ἀνδάνουσα, and make it a finite verb. '**Then she pleased, etc. . . . but now . . .**'

12. συμφέρουσα, 'bearing with,' i.e. 'complying.' It is odd that we have the same expression as the Greeks, and in neither language does it seem certain from what the metaphor is taken. πάντα is accusative of respect.

13. ἥπερ for ὅπερ, attracted in the usual way to the gender of σωτηρία—'**and that is the surest happiness.**' See note on line 21.

Observe how Euripides goes off from his remark about Medea into a general sentiment. See Introd. F. This particular sentiment is first found in Homer, *Odyssey* vi. 182.

15. νοσεῖ τὰ φίλτατα, 'dearest ties are broken.' Literally the dearest things (*i.e.* those things which tend to make one dear) are weak. νοσεῖν is often used metaphorically for to be weak or neglected.
19. γάμοις—ἐνθάζεται. 'Jason is matched with a royal bride.' See Introd. J. § 3.
20. βοᾷ, 'invokes.' ἀνακαλεῖ, 'appeals to.'
21. πίστιν μεγίστην, 'most solemn pledge.' μέγας, like *magnus* in Virgil, is used more freely than 'great' in English. It serves instead of some more appropriate adjective. We can say 'a great friend' in conversation; but in poetry we should say 'a dear friend.' And for *magnum concilium* (*Aen.* XI.) we cannot say 'great council,' but 'high' or 'solemn council.' So in line 13 above, we can hardly translate μεγίστη σωτηρία by 'greatest safeguard.' See line 524.

What is the difference between μαρτύρομαι and μαρτυρέω?

23. σῶμα is almost 'self.' See Introd. J. § 2.
24. συντήκουσα. Supply σῶμα, for συντήκω is always transitive. Since σῶμα = self, however, συντήκουσα σῶμα is almost the same thing as the middle συντηκομένη, which is what we should expect.
- τὸν πάντα χρόνον ἐπεὶ = 'all the while since.'
25. ἡδίκημένη. Verbs of perception take the participle, not the infinitive. And if the participle refers to the subject of the verb it is put in the nominative. Cf. Thompson, § 120.
27. ὥς, 'no more than.' For a similar use of 'as' in English, see *Macbeth*, Act I. Sc. 2—

Duncan.—

Dismayed not this

Our captains, Macbeth and Banquo?

Sergeant.—

Yes,

As sparrows eagles, or the hare the lion.

29. ἦν μὴ ποτε is a very strange construction. Translate 'but that now and then.'
31. οὗς προδοῦσ' ἀφίκετο. It often happens that the important word in a Greek sentence is not the finite verb, but some participle or adjective agreeing with the subject. In translating we have to turn any such word into the main verb.

Here for instance *προδοῦσα* is the leading idea, 'Whom she betrayed and came, etc.' Other cases of this are lines 255, 297, 438, 682, 1175.

32. ἀτιμάσας ἔχει. The aorist participle with ἔχω is used instead of the perfect when the consequences of the act still remain. This might be translated, 'holds her in dishonour.'

It is interesting to compare this construction with Latin phrases like *habeo compertum* = I have ascertained (lit. I have it ascertained), out of which grew the regular perfects in French, Italian, Spanish, etc. *Je l'ai aimé*, for instance, is *Ego illum habeo amatum*. The perfect in English and German is formed on the same model. In the phrase, I have loved him, 'loved' is properly a participle in the accusative agreeing with 'him.' The Greek phrase is constructed on the same principle as all these: but the Greeks having the choice (which other languages had not) between an active and a passive past participle, chose the active.

34. οἶον, 'how good a thing it is not to be left without a fatherland.'

36. νέον, almost = κακόν. So we use *strange* in a bad sense.

38. συμβαλὼν ἐχθρὰν is an imitation of the common phrase *συμβάλλειν μάχην* = to engage in battle. So in line 496 we have *συμβαλεῖν ἔριν*.

καλλίνικος is properly an adjective. But it was so commonly connected with certain nouns (*ὕμνος*, *ῥῆδῃ*, *μέλος*), that it came to be used alone, the noun being understood. ἄσεται is future middle of αἰίδω.

39. οἷδε παῖδες στείχουσι, 'here are her children coming.' Notice this common use of οἷδε, so different from the English idiom. See 943, ἀφείνται παῖδες οἷδε.

τρόχος is a race, τροχὸς is a hoop or circle.

Join πεπαυμένοι ἐκ τρόχων.

40. οὐδὲν is adverbial, 'taking no thought of their mother's woes.'

We have the same construction in line 850.

SCENE II.

42. οἶκων κτήμα forms a sort of compound word, which governs the genitive δεσποίνης. 'Household treasure of my mistress.' It is easy to translate κτήμα so as to make it ridiculous, 'house-chattel.' And the comic poets did in fact laugh at Euripides for this phrase, and parody it.
43. τήνδε, literally, 'this which I see.' We should say 'thus.' For another instance of this use of ὅδε, see line 656, τί γὰρ σὸν ὄμμα χρώς τε συντέτηχ' ὅδε.
45. σοῦ is genitive after λείπεσθαι, just as χθονός is gen. after ἀπολείπεσθαι in line 34.
λείπομαι with the genitive has not often this sense 'left without,' but it is here joined with μόνη, which sometimes governs a genitive itself. For the usual sense of λείπεσθαι with the genitive, see line 69.
47. ξυμφορὰ is the noun, not the neuter adj., which would be ξύμφορα, and would not scan.
48. πίνοντα is a metaphor from dice, ἀνθάπτεται from wrestling. See Introd. G. We have no card-metaphor for κακῶς πίνοντα, so we must be content with 'turn out ill,' a metaphor taken from pottery. 'A good slave is touched when his master's fortunes turn out ill—ay, it goes to his heart.'
49. γάρ. See Introd. K. 3.
ἐς τοῦτ' ἐκβεβηκ' ἀλγήδονος. ἐς τοῦτο, or ἐς τοιοῦτο ἐλθεῖν = 'to come to such a pitch,' is a very common phrase. You have it again in line 354. Do not miss the force of ἐκ-. It is best rendered by an adjective 'such a strange pitch.'
50. ἥμερος ὑπῆλθέ με is practically the same as ἔδοξέ μοι, so it is not surprising to have μολόνση instead of μολοῦσαν. In the case of common phrases such mixtures of construction are frequent.
- γῆ τε κούρανῶ. Earth and Sky perhaps seem to you strange confidants. But this is what an old Greek commentator says of this passage :—'Euripides has well represented those who are

in great trouble, and unwilling to tell it to any man. For such people, being unable to keep silence, and afraid to speak to men, are wont to tell their trouble to the sky or sun or earth or some other divinity.' The Greeks lived much in the open air, and their religion had not lost all trace of the nature-worship out of which it grew. So in moments of excitement they found it natural enough to appeal to the forces of nature, or to the features of their country. Thus Aeschylus makes Prometheus, when chained to the rock, first break silence with an address to Air and Winds and other forces of Nature. Ajax in Sophocles's play, when about to slay himself in despair, calls upon Salamis his home, and the plains of Troy, as well as upon the Sun.

But such soliloquies, which were natural and effective as they were first employed, were used much too freely by later poets as a convenient means of conveying information to the audience. They thus became very artificial and absurd, and were ridiculed by the comic poets. Plautus, for instance, makes one of his characters say: 'I don't behave as some lovers I have seen on the stage, telling their troubles to Night or Day or Sun or Moon; but I'll tell it to *you* (the audience).'

52. γὰρ best rendered by 'Why!' See Introd. K.

53. ζηλῶ σε, a polite way of saying 'What a foolish notion!' So an Englishman might say 'I *like* that,' or 'that's a *pretty* notion!' ἐν ἀρχῇ, the metaphor is from a fever, which must grow worse before it can grow better.

54. μῶρος is feminine. Euripides is fond of using adjectives of three terminations as if they had only two. In this play we have θῆλυς (1024), δῆλος (1138), and ῥάδιος (1313) used as feminines.

δεσπότας. The plural is used to make the sentiment general. That is also the reason why the masculine form is used. For when speaking of themselves in the plural, women use the masculine. See line 300.

57. μετέγνων. 'I repent.' It is the momentary aorist.

58. *πρὸς γενείου*. So in 310 *πρὸς γονάτων*, and in 675 *πρὸς γενειάδος*. In most languages it is usual to appeal to some person of whom the remembrance ought to have influence: *e.g.* 'In heaven's name' (*πρὸς θεῶν*), 'in the name of your children,' or even 'in the name of all that is honourable.' It is going a step further to invoke a man's own knees or chin. The origin of this custom was the fact that suppliants used to touch the knees or beard or chin of the person whose protection they asked.
60. *οὐ δοκῶν* 'pretending not': so *οὐ φημι* is 'to say no.' The backbone of this sentence is *πεσσοὺς προσελθὼν ἤκουσά του λέγοντος ὡς Κρέων μέλλοι ἐλᾶν τοῦσδε παῖδας*.
61. *πεσσοὺς* is literally 'The draughts.' It is evidently the name of some place near the fountain of Peirene, which was so called from the game having once been played there. So we might say 'Pall Mall, where elderly men lounge in their club windows.' Nobody plays ball in Pall Mall now, and many do not know that there ever was such a game as *pêlè-mêlè*: but the name remains.
62. Peirene was a spring which came out of the side of the Acrocorinthus, and was conveyed by an underground conduit into the city, which it supplied with water. The fountain through which it came out was the pride of the Corinthians. Pindar calls Corinth 'the city of Peirene.'
62. *σεμνὸν*—hallowed. *ἄγνος*, *ἱερὸς*, were common epithets of rivers. So in line 393, *ἱερῶν ποταμῶν*. Or Euripides may be thinking of the legend of Pegasus.
65. *σαφὴς* from 'clear' comes to mean 'true.' *τὸ σαφὲς* is always 'the truth.'
66. *οὐκ εἶναι* is practically one word = 'to be otherwise.' That is why *οὐ* is not changed to *μή*. So in lines 80, 468, 549, 797.
67. *καὶ* often begins an indignant question. It almost = 'what?' We sometimes use 'and' in the same way.
68. *εἰ καὶ*=even though, although. But *καὶ εἰ*=even if. The difference is that *καὶ εἰ* only puts a case, while *εἰ καὶ* assumes that it is a fact. In line 440 you will find a good instance of *καὶ εἰ*. Jason says 'even if you hate me,' but he clearly does think that she does hate him.

69. *λείπεται κηδευμάτων*. *λείπεσθαι* here (as generally) means 'to be left behind by,' 'to be inferior to,' and takes the genitive like other words which imply comparison. Cf. Thompson, § 59. 'New ties prove stronger than the old.'
70. *οὐκ ἐστί*. As in lines 129 and 1287, we must supply *ἔτι* with *οὐκ*.
72. *πρὶν τόδ' ἐξηντληκέναί* literally 'before we have baled out this.' The comparison of troubles to waves was so familiar to the Athenians that they would have no difficulty in following the change from 'trouble' to 'baling.' But we cannot talk of baling out troubles, so we must put the wave in the first part of the sentence. 'If we are to take in a fresh wave of trouble, ere we have baled out the first.'
73. *οὐ . . . δέσποιναν* gives the reason for the command *ἡσύχαζε*. We should put these words either at the beginning or at the end of the sentence. For the order of the words, see *Intro.* K. 4.
78. *ὄλοιτο μὲν μή*. *ὄλοιτο* alone would mean 'Curse him!' The *μή* put in afterwards withdraws the curse in pretence, but not really. 'Curse him I must not' or 'I won't say "Curse him!"'
78. *τίς δ' οὐχί*. Supply *κακός ἐστι*.
80. *εἰ . . . γε* = seeing that.
οὐ στέργει is practically one word = neglects. That is why the *οὐ* does not become *μή* after *εἰ*. So in line 549 *οὐκ εἶναι* = to be destroyed, and in 468 *οὐκ ἄρχειν ἔτι* = to have been dethroned.
81. *εὖ γὰρ ἔσται*. For the order of the words in this line see *Intro.* K. 4. 'All shall be well.' The nurse says this to reassure the children, who have naturally been frightened by this gloomy dialogue.
82. *ἐρρημώσας ἔχε*, 'Keep them out of the way,' lit. 'having separated them, keep them so.' In Latin it would be 'secretos habe.' We have had the same construction in line 33, *ἀτιμάσας ἔχει*.
84. *ὄμμα ταυροῦσθαι* = to make your eye like a bull's = to glare. Cf. 179. *τοῖσδε* is dative of disadvantage.
86. The subject of *κατασκήψαι* is *χόλον*, which must be supplied from *χόλον*. *κατασκήπτω* is generally applied to lightning and

storm. It is used metaphorically of plague, anger, etc. For the translation see Introd. G.

Notice that *κατασκήπτω* usually governs the dative, but here takes the accusative *τινά*.

πρὶν with the infinitive is rarely used in a negative sentence by the tragedians. See Thompson, § 147.

81-121 are anapaestic lines. The feet admissible in this metre are anapaests (˘ ˘ -), dactyls and spondees. An ordinary line consists of four feet : but a paragraph often ends with a line of two feet, and a speech with one of three and a half feet (dimeter catalectic).

88. *δύστανος*, *δλοίμαν* are Doric forms for *δύστηνος*, *δλοίμην*. It is not usual to find Doric forms in anapaestic odes. See Introd. D.

πόνων is genitive of cause with *μελέα*. Cf. Thompson, § 57. See lines 342, 971.

89. *πῶς ἄν*. Look it out in L. & S.

90. *τόδ' ἐκέينو*. 'There it is'—lit. 'This (which you hear now) is that (which I told you)'—*i.e.* 'that is what I said.'

95. *στυγεράν* here = hateful, but in line 105 Medea applies it to herself in the sense of wretched.

96. *αὐθάδης*. Notice the derivation *αὐτός*, *ἥδομαι*. From self-pleasing it naturally comes to mean self-willed, stubborn, relentless.

98. Here we have nearly the same metaphor as in 86. 'And 'tis clear that the cloud of her wrath stirred by her groanings will blaze forth in greater fury.' *ἀνάψει*, the future active, is used in a middle sense.

101. *μεγαλόσπλαγχνος*. See Introd. J. § 1.

102. *δηχθείσα*—'stung' is the nearest metaphor used in English.

103. *ἔπαθον* is repeated for the sake of pathos. So *δέξεται* in 927, and *ἀκούεις* in 1209.

τλάμων is Doric for *τλήμων*. Medea uses the word in the sense of 'wretched : ' but in 107 it is used by the chorus in a bad sense. It may there be translated by Shakespeare's word 'wretchless.'

108. σοὶ=in your eyes. So in line 555 ἐμοὶ=me judice. See also lines 484, 693, for the same use of the dative.

ἀμπλακίας is made up of ἀ (not the negative, but euphonic) and πλακ-, the root of πλάζω, 'I wander.' The μ is put in for euphony, and the word is sometimes spelt without it. So the word exactly=error (from erro, 'I wander').

110. The order is ὥς ὑπεραλγῶ μὴ τι πάθῃτε. 'How I grieve for you (for fear) that you may come to some harm.' As grieving for them implies fear we have μὴ just as if φόβούμενος had been expressed. See line 292.

παθεῖν τι is a common euphemism for trouble or even death. So we say 'if anything should happen to me.'

111-113. 'Strange is the spirit of kings and, I suppose, since they have few restraints and wide authority they suffer violent changes of mood.' For λῆμα and ὀργή see Introd. J § 1. χαλεπῶς here (as *Hippolytus* 204) means 'violently,' not 'with difficulty.'

114. γάρ. Yes. See Introd. K. 3.

ἐπ' ἴσοισι=on terms of equality.

115. ἐπὶ μὴ μεγάλοις, lit. 'in a condition of no great fortune.' The sense of ἐπὶ is not quite the same as in ἐπ' ἴσοισι.

γούν is often used like our 'at any rate' to introduce an example of a general remark that has been made. So that it means nearly the same as 'for instance'—e.g. 'All boys are idle: at any rate Jones does nothing'—ὁ γούν Ἰώνης οὐδὲν πράσσει. See line 479.

117-119. There are several small difficulties about this sentence.

πρῶτα μὲν is followed by τε instead of the regular ἔπειτα δέ. In the second clause there is no subject expressed corresponding to τοῦνομα in the first. We must supply τὰ μέτρια, with which λῶστα agrees. We must also supply ἐστί. The order of the words is πρῶτα μὲν τοῦνομα τῶν μετρίων νικᾷ εἰπεῖν, (τά) τε (μέτρια) μακρῶ λῶστά (ἐστί) βρότοις χρησθαι.

In translating it is best to render τῶν μετρίων by a nominative, so as to preserve the order of the words. 'For moderation—its very name bears the palm on our lips, and in practice it is far the most profitable for men.' The contrast between

εἰπεῖν and χρῆσθαι is merely our old friend λόγος *versus* ἔργον in a new dress.

The infinitives εἰπεῖν and χρῆσθαι are explanatory of νικᾷ and λῶστα respectively. See Introd. H. 5.

120. καιρὸν here = 'profit,' 'advantage.'

δύναται = 'means,' 'implies.' We use 'mean' in this way, *e.g.*, 'Submission means slavery.'

122. ἀπέδωκεν is the gnomic aorist. See Introd. H. 6., and Thompson, § 97.

Notice the force of ἀπο in ἀποδίδωμι 'to give what is due.' That sense is quite as common as 'to give back.' The Latin 'reddo' and the English 'render' have both these senses. 'But when the god is wroth with a house (for its excess), he pays it with the greater ruin.'

SCENE III.

123. For the Doric forms in this choral ode, see Introd. D.

125. ἥπιος = **tame**. The chorus naturally think of Medea as a kind of wild animal.

126. ἀμφιπύλου seems to be a noun here. We must supply οὔσα. 'For as I stood at the double gate I heard a groan within the chamber.' This implies that the chorus pass the house as they come to the orchestra.

127. συνήδομαι with the dative means to rejoice *with* a person, or to rejoice *at* a thing.

128. κέκρανται is perfect passive of κραίνω—'since it has grown (has been made) dear to me.' She says 'has grown,' meaning 'in spite of my natural prejudice against a foreigner.'

129-137 are anapaestic lines. See note on line 81.

129. οὐκ εἰσί. As in lines 70 and 1285, we must supply ἔτι. τὰδε = what belongs to the house—'all that is at an end.'

130. τὸν μὲν = Jason, ἡ δὲ = Medea.

λέκτρα τυράννων, a royal bride. See Introd. J. § 3.

131. Beware of trying to make ἡ the article to δέσποινα. It is a demonstrative pronoun, and δέσποινα is in apposition to it. 'While she, my lady, wastes away her life within her chamber.'

132. The order of the words is οὐδὲν παραθαλπομένη φρένα μύθοις οὐδενὸς φίλων. φρένα is accusative of respect.
136. βιοτὰν serves as object to both καταλυσάιμαν and προλιπούσα, 'with death let me end my hated life and leave it.'
- 138-149. This stanza which is marked strophe corresponds exactly in metre to lines 163-174 which are marked antistrophe. For the Doric forms see *Introd. D.*
138. αἶες is addressed by each member of the chorus to her neighbour. ὦ Ζεῦ . . . φώς is an exclamation which has nothing to do with the verb. So if an Englishwoman said, 'My goodness, did you hear that?' you would not suppose that she was asking whether Goodness had heard. αἶες is Doric for ἥιες, imperfect of αἴω.
140. νύμφα (νύμφη) is properly 'bride': but it is used for any married woman, just as in Latin poetry 'puella' may be applied to any woman who is under forty.
141. τὰς ἀπλάτου κοίτας, the couch from which all shrink, *i.e.* the grave.
142. ἔρος is often used for ἔρως by the poets. In Homer it is used exclusively.
143. θανάτου τελευτά = death that ends all. θανάτου is the genitive of apposition. See *Introd. H. 3.*
144. μηδὲν is adverbial, as οὐδὲν so often is. So in line 384.
146. καινά, 'devotes himself to a new bride.' Cf. *Introd. J. § 3.*
147. κείνω seems to have been put in this emphatic position in order to contrast with Ζεὺς which begins the next line. But there is no antithesis required: in fact the sense is spoiled. For what Euripides means is, 'do not *you* be angry with him for this': what he says is 'don't *you* be angry with *him* for this.' Some people think it impossible that Euripides can have allowed his love of antithesis to lead him into such a blunder, and mark the line as corrupt.
148. 'Zeus will be your advocate in this.'
- 150-162 are anapaestic lines. See note on line 81.
154. αὐτοῖς μελάθροισι, 'bridal chamber and all.' This use of the dative of αὐτὸς is not uncommon. The ablative of 'ipse' is used in the same way.

155. *πρόσθεν*. The Greeks attached great importance to the question 'who began it?' They were apt to think that a small injury justified a great revenge. The same plea is urged by Medea in line 1310.
156. *ἀπενάσθην* is 1st aor. pass. of *ἀποναίω*, 'whom I left.'
157. *κτείνασα κάσιν*. For the story see *Introd. A. § 3*.
159. *Θέμιν ἐνκταίαν*=Themis who is invoked in vows (and so claims their performance). In line 199 she is called *ὀρκία Θέμις*.
161. *ἐν τινι μικρῷ*=for any slight cause—'lightly.'
- 163-174. This choral ode corresponds to 138-149.
163. *πῶς ἄν*, look out *πῶς*. See 89.
165. *δέξαιτο*, 'and that she might hearken to the sound of my speech.'
166. *εἴ πως μεθείη*, 'if haply she might put away.'
βαρύθυμον ὀργάν. Euripides is rather fond of using epithets which are compounded with a word of similar meaning, *e.g.* *εὐδαιπνοὶ δαίτες* in line 191. Translate 'her mood of dread wrath.' For all these words, *θυμός*, *ὀργή* etc., see *Introd. J. 1*.
168. *τό γ' ἐμὸν πρόθυμον* 'my good will, if nothing more'—*γε* is a little out of place. If we were to translate it as it stands it would be 'my good will if nobody else's.'
τὸ πρόθυμον for *ἡ προθυμία*. Such phrases are common in the Tragedians and in Thucydides.
φιλοισιν is dative after *ἀπέστω*—'desit amicis.' This is not a very common construction.
172. *φίλα καὶ τὰδ' αὖδα*. *τὰδ'*=things here, *i.e.* us. So in line 911 *κεῖνα*=things there, *i.e.* her. And in 129 *τάδε*=things here, *i.e.* this house. 'Tell her that we too are her friends.'
174. *τῷδε* is perhaps best translated 'lo!' 'For lo! her grief is astir for violence.'
- 175-203 are anapaestic lines. See note on line 81.
175. *φόβος εἰ πείσω*. There is something left out. 'I am afraid (from the doubt) whether I shall persuade,' *i.e.* 'I fear I shall not persuade.' So in line 878, *οἶκτος εἰ γενήσεται*=pity (arising from the doubt) whether it will come to pass.
177. *μόχθον* is the genitive of apposition. See *Introd. H. 3*.
ἐπιδώσω=give freely.

179. *δέργμα* is the cognate accusative, not the object of *ἀποταυροῦται*, 'glares with the look of a lioness.'
181. Here begins a long '*γνώμη*,' which seems to have been famous, for it is twice quoted by Plutarch. See *Introductio*. F.
181. *οὐδέν τι* is adverbial with *σοφούς*.
184. *θαλίας* = religious festivals—*εἰλαπίνας* = banquets.
185. *βίου τερπνὰς ἀκοάς*. *ἀκοάς* = 'things heard'—'found how to gladden life with music.'
187. Join *ἤρετο παύειν*—'found how to quell.'
188. The antecedent to *ὧν* is *λυπὰς*. *θάνατοι*, *violent* deaths. Literally '(arising) from which violent deaths ruin families.' We should say, 'whence come violent deaths and dread strokes of fate that are the ruin of families.'
190. *κέρδος*, supply *εἴη ἄν*.
191. *εὐδαιμονοὶ δαίτες*. Instead of a simple epithet like *καλὸς, πολὺς*, etc., Euripides often uses an epithet compounded with some word of similar meaning to the noun which it qualifies. In these cases the second part of the epithet is only ornamental, while the meaning is conveyed by the first. Hence *εὐδαιμονοὶ δαίτες* = fair feasts, and in line 195 *ἰαχὰν πολύστονον* = πολλήν *ἰαχὰν*. See also line 166.
μάτην = needlessly. 'But where the feast is fair, why do they strain their needless choirs?'
193. Join *τὸ παρὸν πλήρωμα δαιτός*.
196. *ἄχρα λιγυρὰ βοᾷ* is a sort of compound verb, which governs the accusative *προδόταν*. See line 326 for a similar case. So we say 'cry shame on him!' Translate 'vents her shrill grief upon her evil mate, the traitor to her bed.'
200. *ἃ νιν ἔβασεν*. Themis heard the oaths which Jason swore, and so became responsible for Medea's coming. So she is said to have 'brought her.' What is the difference between *ἔβησα* and *ἔβην*?
201. *ἀντίπορον* here means 'across the sea'—usually it = across a strait.
202. *ἄλα μύχιον*, 'the landlocked sea,' is the Propontis.

203. *πόντου κλῆδα*, 'the key of the Euxine,' is the Hellespont. It is difficult to see why it is called *ἀπέραντος*. But it was an old epithet for it, as Homer speaks of 'Ελλάσποντος ἀπείρων. *πόντος* in poetry = the main, the open sea. Translate 'who brought her to Hellas across the gulf, passing through the landlocked sea to the briny key of the main, that has no bounds.'

ACT II.

RESOLUTIONS.

SCENE I.

ACT II. is a study of Medea's character. The first scene is disguised by a description of the condition of women in Euripides' time which is quite out of place: but the latter part of it shows her as something of the tigress. Her subtlety in argument and power of flattering are brought out in the scene with Creon. At the same time his harshness and stupidity prevent us from taking his part, even when Medea reveals to the chorus her savage desire for revenge.

204. It was a breach of propriety for women to appear in public, as Medea herself tells us in line 247. But Medea has come out in spite of propriety, lest the chorus should accuse her of pride for shutting herself up from their sympathy.

ἐξῆλθον. The aorist is used in a perfect sense, as often: hence it is followed by the subjunctive *μέμφησθε*.

- 205-208 are difficult lines, and have been translated in many ways.

Let us take the points one by one.

πολλοὺς βροτῶν are contrasted with *οἱ δ'* in 207. *τοὺς μὲν* and *τοὺς δὲ* are two divisions of the *πολλοὺς*.

γεγῶτας, like *πεφυκότας*, means first 'having been born,' and so 'being by nature.' It is contracted for *γεγαότας* accus. of *γεγαώς*.

ὁμμάτων ἄπο = from sight; that is, 'from having seen them.'

ἐν θυραίοις = among strangers.

ἥσυχος πούς means quiet behaviour, as we say 'walk.'

ῥαθυμία is properly slowness or indifference. Among the Greeks slowness of movement was a recognised sign of self-importance. So that ῥαθυμία easily comes to mean the same as σεμνότης. With us in the same way 'languid' is frequently an epithet to 'insolence.'

δύσκλεια καὶ ῥαθυμία = an ill name for pride, just as in line 603 οὐκ εὐδοξία οὐδ' ἀρετὰ = no good name for virtue.

We may then translate this passage : 'I have come forth for fear you may be blaming me ; for though I know of many who are really proud, some whom I have seen, others strangers to me ; yet other folk from a mere quiet walk have gained an ill name for insolence.'

μέμφησθε. The subjunctive is used because ἐξῆλθον has really the meaning of a perfect tense.

210. ὅστις, like 'si quis,' 'quisquis,' gives the idea of more than one person ; and that is how it comes to be used as relative to the plural antecedent βροτῶν. There is a similar use of it in line 1277.

σπλάγχχνον. See Appendix J. § 1.

The meaning of this sentence is that we must be careful in our behaviour, since men are ever ready to think ill of us, if they see anything that looks amiss.

212. προσχωρεῖν. We have a very similar metaphor, 'make advances to.' Perhaps 'try to meet the wishes of the city' would be better here.

213. ἤνεσα, momentary aorist.

214. ἀμαθία here is not 'ignorance,' but its consequence, 'boorishness.'

216. οἶχομαι. See Introd. G. ψυχὴν διέφθαρκ' = has broken my heart.

218. Notice how much the Greek gains in force by putting the relative first and keeping the antecedent (πόσις) till the end.

221. φυτόν = creatures. The singular is used collectively. Aeschylus in the *Suppliants* makes the king of Argos say of the women of the chorus, 'the Nile might produce such creatures,' καὶ Νεῖλος ἂν θρέψειε τοιοῦτον φυτόν. In prose the word generally means plant as contrasted with animal (ζῶον).

These words, and the whole paragraph, are quite out of keeping with Medea's character, and the time in which she is supposed to live. It is an attack upon the customs of Athens in Euripides' own time.

222. χρημάτων ὑπερβολῇ, 'by outbidding others.' This refers to the dowries which were given in Euripides' time. In the heroic ages the husband made a payment to the father.
225. κὰν τῷδ', etc., 'and herein is the great crisis whether (we are) to take a bad one or a good one.' We cannot reproduce the metaphor of ἀγών exactly. Translate, 'Ay, there's the rub! for we may get a bad one or a good.'
229. δεῖ μάντιν εἶναι . . . ὅπως. She must be a prophetess (to tell) how, etc. χρῆσθαι is a regular term for managing horses—'manage' is so common a word with us, that we have forgotten that it is a metaphor from riding. See *Richard II.* Act III. Sc. 3, 'wanting the manage of unruly jades.'
- μὴ μαθοῦσαν οἴκοθεν. We should say 'at home.' But as the idea is that she brings her knowledge from home, the Greek idiom requires a word that expresses motion. So in 1058, τὰκεῖθεν = things there. See also 481.
231. εἶ belongs to ἐκπονουμέναισιν, 'when we carry this out with skill.' Notice the force of ἐκ-, 'thoroughly.' So in line 283, ἐκδιδάσκεσθαι.
232. βιά φέρων ζυγόν, 'bearing the yoke impatiently.' The comparison of a husband to a horse is kept up.
233. ζηλωτός = desirable, as in line 978, not 'enviable.'
234. τοῖς ἔνδον depends both on ἀχθεται and ξυνών. We have had a similar double construction in line 136, καταλυσάμαν βιοτὰν προλιπούσα.
235. ἔπανσε is gnomic aorist.
236. μίαν ψυχὴν, 'to one heart,' i.e. that of our husband.
237. λέγουσι δ' ἡμᾶς ὥς . . . for λέγουσιν ὥς ἡμεῖς. With verbs of knowing and fearing the former is the regular construction. A Greek, for instance, says οἰδά σε, τίς εἶ, not οἶδα τίς σὺ εἶ. See lines 270, 424, 1058.

239. *κακῶς φρονοῦντες* = **fools that they are!**

παρ' ἀσπίδα στῆναι is a pregnant construction. So in *Iliad* xi. 314, *παρ' ἐμ' ἵστασο* = come to my side and stand there. Euripides speaks as if the shield were in line already, and the warrior had to take his stand by it. '**Take my stand in the ranks.**'

241. *ἀλλ' οὐ γάρ*, etc. 'But (I can't expect much sympathy, for) our cases are different.' For the ellipse, see *Introd. K. 5*. The sense is really completed in 249 *sq.*: *τοσοῦτον οὖν* etc. *πρὸς σέ*. Why *σέ*? See *Introd. D*.

245. *λεησμένη*. Do not lose the metaphor—'carried off like booty.'

247. *μεθορμίσασθαι* means first to change moorings, then to fly for refuge. It is here the explanatory infinitive (*Introd. H. 5*.) with *μητέρα*, etc., 'no mother, nor brother to fly to from this trouble.' We have the same construction in line 419.

συμφορᾶς genitive of separation. Thompson, § 61.

248. *τοσοῦτον οὖν*. These words take up line 241—' (Since I can't expect much from you), this much at least I do wish to obtain from you.' To obtain something is *τυγχάνειν τινος*, but to obtain something from somebody is *τυγχάνειν τί τινος*. See line 324.

βουλήσομαι ought grammatically to be present. But her thoughts are so much in the future that she even puts her wish there. So we say 'I shall hope to see you,' instead of 'I hope I shall see you.'

This wrong tense has a curious parallel in a blunder which is sadly common in English letter-writing: 'Dear Mr. X., I *shall* have much pleasure in accepting your kind invitation.'

250. *ἀντιτίσασθαι*, explanatory infinitive with *μηχανή*. Cf. *Introd. H. 5*. *κακῶν* is genitive after *δίκην*, 'retribution for these ills.' *ἀντιτίσασθαι* sometimes takes a double accusative (like *τίσασθαι* and *ἀποτίσασθαι*;) but *δίκην* here is cognate accusative.

'Punish my husband in retribution for these ills.'

251. *σιγᾶν*, explanatory of *τοσοῦτον*—'even your silence.' Notice the very emphatic position of the word *σιγᾶν*.

252. The construction is *κακὴ ἐς ἀλκὴν καὶ κακὴ εἰσορᾶν σίδηρον*—*εἰσορᾶν* being explanatory infinitive to *κακὴ*—Introd. H. 5.
253. *ἐς εὐνήν* : ‘when she is wronged in (with respect to) her bed.’
255. *ἐνδίκως* is the important word, and must be rendered by a finite verb. ‘You will do justly in punishing.’ For similar cases see lines 31, 297, 438, 682, 1175.

SCENE II.

260. *εἶπον*, ‘I tell you.’ This is rather an unusual case of momentary aorist. See Introd. K. ‘Tell,’ in Greek as in English, means first ‘narrate,’ then ‘command.’
262. *βραβεὺς* is properly the umpire at the games, and so comes to mean a person with arbitrary power. Translate ‘I am absolute in this command.’
264. Why do you have *πρὶν ἂν βάλω* instead of *πρὶν βαλεῖν* here? See Thompson, § 147.
266. *ἐξιᾶσι κάλων*. The ordinary Greek ship had a lug-sail : so that the more the sheet was loosened the more the ship would go before the wind. Hence to let out the sheet means to increase the speed. See Introd. G.
267. *ἔκβασις ἄτης*, lit. ‘a landing place from destruction.’ Greek ships used to run ashore when they wanted to avoid fighting, just as modern ships run under the guns of a friendly battery.
- ἄτης* is the objective genitive. Thompson, § 54.
- εὐπρόσοιστος* is an appropriate epithet because *προσφέρεσθαι* is a regular term for a ship putting to land.
268. *καὶ κακῶς πάσχουσ’ ὅμως*. Her pride would forbid her to hold discourse with her oppressors, but, injured though she is, she will still (*ὅμως*) ask why etc.
270. *παραμπέχειν λόγους* ‘to use a cloak of words’—literally, ‘to spread words as a covering.’ In the *Ion* 1159 we have *τοίχοισιν δ’ ἐπὶ ἤμπισχεν ἄλλα βαρβάρων ὑφάσματα*, ‘on the walls he spread a covering of foreign tapestry.’
- δέδοικα σέ*. See note on 237.

271. δράω takes a double accusative. δράν τινά τι = to do something to some one. So in line 277.

μοὶ is a sort of dative of disadvantage. 'Me' was frequently used like this in old English: 'saddle *me* the ass'; 'knock *me* at the door'; 'I lent him my mare and he broke *me* both her knees.'

272. συμβάλλεται, 'and many proofs of this concur.'

277. δράσειν τι = that you will do something to etc.

278. πρὸς σ' ἀπεχθέσθαι = to incur your hatred. ἀπεχθάνομαι generally takes the dative.

279. μεταστένειν. μετὰ in composition often means 'change.' So in line 57 μεταγινώσκειν = to change one's mind so as to think. So, μεταστένειν = to change one's mind so as to lament—that is 'repent.' See 575.

283. ἐκδιδάσκεσθαι, do not miss the force of ἐκ-, 'thoroughly.' See note on 231.

σοφούς is proleptic. See Introd. H. 4.

284. ἄλλης like ὅδε is often best translated by an adverb. For instance, ἄνθρωποι καὶ τᾶλλα δένδρα does not mean 'men and all other trees' but 'men and trees *as well*.' See also line 713.

ἦς ἔχουσιν ἀργίας for ἀργίας ἣν ἔχουσι. ἀργίαν ἔχειν = ἀργός εἶναι. So in line 834, ἀβουλίαν ἔχειν = ἄβουλος εἶναι. By 'idleness' is meant, not 'doing nothing' but 'vain pursuits.'

285. φθόνον ἀλφάνουσι, 'reap a reward of jealous ill will.'

288. εἰδέναι τι ποικίλον = to have superior knowledge.

'Whereas if you be thought to surpass those who have the reputation of superior knowledge you will be considered (by them) a nuisance in the city.'

Medea means that clever well-educated people are in danger both from the suspicion of the ignorant and from the jealousy of those who fancy themselves superior.

292. σοὶ δ' αὖ προσάντης: '(I am suspected by the dull) while on the other hand I am vexatious to you.' She mentions Creon as a specimen of the 'superior person.' Look out προσάντης.

μή τι πάθης = (from the fear) that you may suffer something. For the omission of φόβῳ see line 110.

296. πόσιν is emphatic. 'It is my husband (not you) that I hate.'

297. οἶμαι is slightly ironical. So in 562.

σωφρονῶν, the important word, must be rendered by a verb in English. See lines 31, 255, 438, 682, 1175.

299. What is the difference between εὖ πράσσειν and εὖ ποιεῖν (line 447)?

300. ἡδிகήμενοι. In Greek tragedy when women speak of themselves in the plural they use the masculine gender. So in 368, 1179.

301. κρεισσόνων. Verbs implying comparison take a genitive. So in line 69 λείπεται κηδευμάτων. Cf. Thompson, § 59.

302. Bring out the contrast between λέγεις and ἔσω φρενῶν. 'Soft words are on your tongue, but in your heart etc.' ἀκοῦσαι. See Introd. H. 5.

305. ἀνὴρ sc. δξύθυμος.

φυλάσσειν = to guard against. The middle is usual in this sense. For the construction see Introd. H. 5.

306. ἢ σιωπηλὸς σοφός, 'than one that is silent and shrewd. σιωπηλὸς σοφός form a sort of compound adjective.

For the sentiment compare the proverb 'still waters run deep,' and *Julius Caesar*, Act. I. Sc. 2 :

Yon Cassius has a lean and hungry look :

He thinks too much ; such men are dangerous.

308. ὥς ταῦτ' ἄραρε = since this is my fixed decree. You will find ἄραρε again in lines 396, 708.

ἄραρε is the regular perfect of the stem ἀρ-. ἥραρον is the reduplicated second aorist from the same. Instead of ἄρω there is in use a reduplicated present ἀρ-αρ-ίσκω.

The root 'AP is an interesting one. Its original sense is to fit or join. From it we get ἀρ-θρον, joint, ἀρ-μόζω, to fit, ἀρ-ιθμός, number, ἄρτι, just now, ἀρ-ετή, virtue, ἀρείων, ἄρ-ιστος, and ἀρ-έσκω, to please. In Latin the same root gives us *ar-ma*, *ar-s*, *ar-tus*, etc. It is worth while to ask yourselves how all these notions are got out of the simple one of fitting.

310. *πρὸς σε γονάτων*. The full construction is *αἰτοῦμαι σε πρὸς γονάτων*. But in this and similar phrases the verb is often left out, and the *σε* put between *πρὸς* and its case. So in Latin we find *per te deos oro*. In line 58 we have *πρὸς γενείου*, and in 676 *πρὸς γενειάδος*. In most languages it is usual to appeal to some person of whom the remembrance ought to have influence : *e.g.* 'in heaven's name' (*πρὸς θεῶν*), 'in the name of your children,' or even 'in the name of all that is honourable.' It is going a step further to invoke a man's own knees or chin. The origin of this custom was the fact that suppliants used to touch the knees or beard or chin of the person whose protection they sought.

312. *οὐδὲν* is adverbial.

οὐδὲν αἰδέσει = **show no reverence for my prayers.**

αἰδώς was a strong influence in Greek life. It is the feeling with which the strong man of noble mind regards the gods, the suppliant, the young or the weak. We have no word that entirely expresses it, but 'chivalry' will often do. It is a knightly feeling, which the base man does not share (see *Iph. Aul.* 380, *ἀνὴρ γὰρ χρηστὸς αἰδεῖσθαι φιλεῖ*). As to the reverence due to a suppliant's prayers, you will remember the famous passage in the ninth *Iliad*, addressed to Achilles when he refused to regard the suppliant Greeks :

Prayers are Jove's daughters of celestial race,
Lame are their feet, and wrinkled is their face ;
With humble mien, and with dejected eyes,
Constant they follow, where injustice flies.

Who hears these daughters of almighty Jove,
For him they mediate to the throne above ;
When man rejects the humble suit they make,
The sire revenges for the daughters' sake.

313. For *γὰρ*, see *Introd. K. 2.*

'Yes, for I do not love you better than my own house.' He means that the only way to secure the safety of his own family is to get rid of Medea.

315. *γὰρ*, '(I quite agree with you) for.' Translate 'Yes.' See *Introd. K. 3.*

316. ἔρωτες. The plural is a little different from the singular. ἔρως means love, ἔρωτες the different instances of love. But we cannot make the distinction in English. Again the English word 'love' covers both φιλία (affection) and ἔρως (passion). Here we may translate ἔρωτες 'passion.'
317. '(That is) according as fortune (good or bad) stands by them. He means to say, however unfortunate Medea has been in her love he hopes it will be different with his daughters.
318. Do not translate ὅς as if it were τις. There is no indirect question here. 'Let not him who is the cause escape your notice,' not 'Don't forget who is the cause.'
320. Translate 'I have troubles of my own, and ask for none of yours. Creon, with the selfishness of a tyrant, has said 'relieve me of trouble,' regardless of the misery he was causing her. She answers in a quibbling way as if to relieve him of trouble were the same thing as to take it on herself. The retort is of the same class as the English: 'A. Lend me your ears! B. Your own are long enough.' Its point consists in pretending to misunderstand the first speaker's words. There is another such quibble in line 576. And in *Richard III.*, Act i. Scene 2, you will find a whole series of such quibbles, and that in a very tragic situation. κέχρημαι with the genitive = 'need,' with the dative, 'experience' (line 333).
321. Creon finds a practical retort. '(If you won't go quietly) you'll soon, etc.' ἐκ χειρός, 'by the hand.' ἐκ is often used in poetry for the instrument or agent. So was 'of' in old English, e.g. *Isaiah liii.*, 'smitten of God.' See 659, 756, 1222.
322. τοῦτό γε. The γε can only be translated by an emphasis — 'No, no, not *that*.' By 'that' Medea means being expelled by force, but Creon thinks she refuses to go at all, and answers accordingly. ἀλλὰ is often used in entreaties, something like our 'Nay.'
324. τοῦτο σοῦ τυχεῖν. To obtain something is τυγχάνειν τινος, but to obtain something from somebody is τυγχάνειν τί τινος. See line 248. τυχεῖν depends on ἰκέτευσα — 'begged to obtain.' τοῦθ' is of course 'remission of exile.'

325. *αὐ* is literally 'on the other hand.' The full meaning is 'But if that is not what you want, *why is it that you*' etc.? The words in black type alone give the sense.
326. *ξυμπερᾶναι φροντίδα* = bring my thoughts to a conclusion, resolve, 'devise.' The two words form one verb, like *ἄχα βοᾶ* in line 196, and govern the accusative *ἀφορμὴν* as well as the clause *ἢ φευξόμεθα*.
329. The full sentence would be *οὐδὲν προτιμᾷ τέκνων μηχανήσασθαι αὐτοῖς*. *τέκνοις* is a compromise between *τέκνων* and *αὐτοῖς*. *προτιμᾷω* with the genitive means 'care for.' *μηχανήσασθαι* is an explanatory infin. attached to *προτιμᾷ*. See Introd. H. 5.
332. *τοῦμοῦ* 'of myself.' See Introd. J. *φροντίς* (ἐστὶ) *εἰ*. Words expressing wonder, delight, indignation, etc., often take *εἰ* instead of *ὅτι*. So we may say 'I don't wonder *if* you are angry,' instead of 'that you are angry.'
333. *κεχρημένους*, 'experiencing,' so 'suffering,' a different sense of the word from that in line 320.
335. *αἰδούμενος* = through chivalry. See note on line 312. *διέφθορα*. 'I have spoiled.' Cf. line 998.
336. *ἐξαμαρτάνων*. See line 470, and Thompson, § 120. Verbs of perception take the participle instead of the infinitive. Notice the force of *ἐκ*. See lines 231, 283.
338. *ἡ ἴπιουσα* is for *ἡ ἐπι-ιουσα* not *ἡ ἐπι-οῦσα*.
340. *ἀψευδής* is part of the predicate. 'This word that I have spoken is sure.'
342. *ἀχέων* is genitive of cause. See lines 88 and 971, and Thompson, § 57.
345. *ἄπορον κλύδωνα*, 'a trackless wave of trouble,' is rather a mixture of metaphors. But the use of *ἄπορος* and of *κλύδων* was so common that it was almost forgotten that they were metaphors at all. So in English, few people even notice the mixture of metaphors in, 'Or to take arms against a sea of troubles, and by opposing end them.'

SCENE III.

348. *ταύτῃ* = thus, *i.e.* 'so bad.' So we say 'things are in a bad way.'
- μὴ δοκεῖτε.* In phrases of this kind the Greek and Latin idiom is to use the second person; but English uses the first. A Greek says 'Do not think so'; we say 'I tell you, no!' A Roman says 'receive' (*accipe*); an Englishman 'let me tell you.' See line 575. So we should translate this line: 'The case is not at all so bad, I tell you—at least not yet.' Do not spoil the sentence by taking *πω* out of its emphatic position.
- τοῖς νυμφίοις.* The plural is used instead of the singular.
350. *τόνδε*—pointing to the place where Creon stood. *ὅδε* cannot properly be used of an absent person.
354. *ἐς τοσοῦτον* or *ἐς τοῦτο ἐλθεῖν* is a very common phrase for 'to come to such a pitch' of so and so. We have it also in line 49.
355. *ἐξόν* is accusative absolute. The other impersonals, *παρόν*, *δέον*, *προσῆκον*, etc., are also used in this construction. See Thompson, § 114, and line 425.
- ελεῖν* is a metaphor from hunting, for which we have no exact equivalent. See *Introduct. G.* Translate 'foil.'
358. *νεκροὺς θήσω.* For this common use of *τίθημι*, see *L. & S.* viii. You will find instances in lines 366, 382, 485, 685, 866, 1151.
359. *αὐτοῖς*, dative of disadvantage.
360. *ἐγχειρῶ*, *ὑφάψω*, *ῥῶσω*, are deliberative subjunctives. The first is in the present tense because the setting to work is a matter of time: the two aorists represent single actions.
362. *ἥπατος.* See *Introduct. J.* § 1.
365. *ὑπερβαίνουσα* = entering: literally, stepping over (the threshold).
366. *θήσω γέλων* = make sport. See note on 358.
367. *τὴν εὐθείαν (ὁδὸν).* The straight course is the shortest: so it = easiest. The construction is cognate accusative with *ελεῖν*. 'Best to slay them in the easiest way . . . by poison.'

368. σοφοί. Women speaking of themselves in the plural use the masculine gender. See lines 300 and 1176.
369. καὶ δὴ = 'and suppose that,' like the Latin 'fac.' So in 1048.
371. τοῦμόν δέμας. See *Intro.* J. § 2.
373. πύργος ἀσφαλής. 'If I can sight some tower of safety.' Don't say 'appear,' for that would imply that the tower moved. The metaphor of a tower is common. We all know the first line of one of Luther's hymns: 'Ein feste Burg ist unser Gott.'
375. ἀμήχανος generally means either (α) 'without resource' or (β) 'against which there is no resource.' But ξυμφορὰ ἀμήχανος seems to mean 'a disaster which robs me of resource.' 'Desperate' comes pretty near the right sense.
377. τὸ καρτερόν τόλμης is a sort of superlative, 'the utmost verge of daring.'
380. Hecate was the patroness of witches. What were her other names?
381. Join οὐ χαίρων = not with impunity. The words μὰ . . . ἐμῆς form a parenthesis.
382. θήσω. For this common use of τίθημι see *L. & S.* viii. You will find other instances in lines 358, 366, 485, 685, 866, 1151.
384. The construction is μηδὲν φείδου τούτων ἃ ἐπίστασαι. μηδὲν is adverbial as in line 144, and φείδου governs the genitive τούτων.
386. ἀγών is metaphorical here. Look it out.
'March to the danger: now is the time for courage.'
388. τοῖς Σισυφείοις . . . γάμοις is the same dative of the person interested as we have in lines 108, 184, 555, 693, meaning 'in the sight of,' 'to incur laughter in the sight of' = 'to be a laughing stock for.'
γάμοις is best translated *bride*. See *Intro.* J. 3.
Σισυφείοις has a double meaning. Sisyphus was the founder of Corinth and also famous for his treachery. So that 'Sisyphean' means both 'Corinthian' and 'treacherous.' It is used by Medea as a term of contempt. Ovid, speaking of Ulysses, refers to this double sense: 'Sanguine cretus Sisyphio, furtisque et fraude simillimus illi' (*Met.* xiii. 31).

389. γεγῶσαν is a curious word. Homer uses the forms γεγαῶς, γεγαῦια, which are quite regular. But the Tragedians use γεγῶς, γεγῶσα, as if the uncontracted feminine had been γεγαοῦσα.
- ἐσθλοῦ πατρὸς. For Medea's genealogy see Introd. A.
390. ἐπίστασαι, 'thou hast the skill.' As usual, English prefers to express the main thought by a noun.
- πρὸς is adverbial here.
391. ἐς μὲν, etc. Notice the comma after γυναῖκες : and do not spoil the sense by translating 'and besides we women are very helpless for good.' It is : 'And besides, I am a woman, (and women are) very helpless, etc.'
- 393-422. The chorus are much distressed by the scenes they have witnessed. They say that the world is turned upside down, and the course of nature reversed.
- For the Doric forms. See Introd. D.
393. 'Rivers flowing upward' was a proverb for the impossible.
- ἱερῶν : rivers, sea, air, etc., were often called δῖος or ἱερός. So in line 62, σεμνὸν Πειρήνης ὕδωρ.
394. δίκη, like νόμος, first meant *custom* or *order* : and here it keeps the old sense, 'and the old order of the world is reversed.'
395. μὲν corresponds to δὲ in line 397, for men are contrasted, not with the gods, but with women.
- θεῶν πίστις = the pledge (given through invocation) of the gods. So in line 20, δεξιᾶς πίστιν = the pledge (given by a grasp) of the right hand. ἀνδράσι is of course emphatic, and ἐστὶ must be supplied.
- 'Tis men whose counsels are crafty, their plighted faith no longer firm.'
- ἄραπε is the perfect of an obsolete present ἄρω. ἦραρον is the reduplicated 2nd aorist from the same root. Instead of ἄρω there is in use a reduplicated present, ἄρ-αρ-ίσκω.
397. The order is φᾶμαι δὲ στρέψουσι τὰν ἐμὰν βιοτὰν (ὥστε) ἔχειν εὐκλειαν.
- 'But my lot will rumour reverse, to give me good repute.'

400. ἔξει cannot be translated by a verb—‘no longer shall women be the victims of ugly rumour.’

Line 400 means exactly the same as 399. But it is quite in Euripides’ manner to say the same thing twice, first positively and then negatively. So in lines 12, 14.

402. ὑμνεῦσαι is an Ionic form for ὑμνοῦσαι, the participle of ὑμνέω. ‘And the Muses of ancient song will cease to harp upon my faithlessness.’

That is, the old songs about the faults of women will go out of fashion. Both Homer (*Od.* xi. 456) and Hesiod (*Theog.* 591) have passages about the faithlessness of women, and doubtless there were many such passages in Epic poems which are now lost. As Euripides is speaking of the Ionic poets he naturally uses some of their words and forms. ἀπιστοσύναν is an Ionic word, and ὥπασε θέσπιν ἀοιδὰν is a quotation from Homer (*Od.* viii. 498).

403. Translate: ‘for ’twas not in our hearts that Phoebus, lord of melody, implanted (the gift of) inspired lyric song: for (then) had I answered the race of men with a strain of my own: and the length of ages offers much to be said of the lot of men as well as ours.’

ἐν ἀμετέρα γνώμα . . . ὥπασεν is not quite grammatical; for ὀπάζω takes the simple dative. Probably Euripides began the sentence with the intention of writing ἐφύτευσε, which would require the ἐν.

ἀντάχῃσ’ : ἀντηχέω = to sound in answer.

πολλὰ μὲν ἀμετέραν μοῖραν—πολλὰ δὲ τὴν τῶν ἀνδρῶν μοῖραν would be the full construction. You have had τε for δὲ in line 118.

410. διδύμους ὀρίσασα πέτρας : ‘parting the twin rocks,’ i.e. the Symplegades. For these rocks see note on line 2. She had to part them to pass between them.

πόντου : the Euxine.

412. τῆς ἀνάνδρου κοίτας is genitive of apposition after λέκτρον. See *Intro.* H. 3, ‘being robbed of thy bed—thy deserted couch.’ It means, of course, ‘having lost your husband.’

414. χώρας genitive of separation after ἐλαύνει. See Thompson, § 61.

416. ὄρκων χάρις = the binding grace of oaths.

αἰδώς is the feeling with which the strong man of noble mind regards the gods, the suppliant, the young, and the weak. We have no word that entirely expresses it, but 'chivalry' will often do. It is a knightly feeling, which the base man does not share. See *Iph. Aul.* 380, ἀνὴρ γὰρ αἰδεῖσθ' αἰσχρὸς οὐ φιλεῖ.

ἀνὴρ γὰρ χρηστὸς αἰδεῖσθαι. Here translate 'reverence.'

417. αἰθερία with ἀνέπτα—'has flown skyward.'

ἀνέπτα, 3d sing. 2d aor. act. from ἀνίπτημι. It is practically used as a part of ἀνα-πέτομαι. See note on line 1.

419. μεθορμίσασθαι means first 'to change moorings,' then 'to fly for refuge.' It is here the explanatory infinitive (Intro. H. 5.) with δόμοι, 'no father's house to fly to from your troubles.' It is used in the same way in line 247.

μόχθων is genitive of separation (Thompson, § 61) not after πάρα, as you might think (if you did not observe the accent). πάρα stands for πάρεσι, and is the verb to δόμοι.

420. σῶν λέκτρων is genitive after κρείσσων, 'preferred to thee.' See Intro. J. § 3.

τε answers to οὔτε in line 418. So in Latin we sometimes find *neque . . . et*. But we cannot say *neither . . . and* in English.

422. ἐπέστα. Look out ἐφίστημι B. 3, 'has been set over.'

ACT III.

EXASPERATION.

ACT III. is perhaps the least attractive to an English reader. There is little character in it. Medea loses his sympathy by employing so much rhetoric: while he does not get a clear idea of Jason, except that he is trying to hide his selfishness and ingratitude with a cloud of sophistry. But no doubt an Athenian audience, with its love of law-suits, would delight in the two long speeches which occupy the greater part of this Act. They are such as might be heard daily in the law courts. Observe how Jason's answer corresponds to Medea's speech in each of its parts. The plot is not much advanced: but Medea is still further exasperated.

424. *τραχείαν ὀργήν*. In such sentences the Greek idiom differs from the English. We say 'I know who you are,' but the Greek is *οἶδά σε, τίς εἶ*. So in line 237 we had *λέγουσι δ' ἡμᾶς, ὥς* for 'they say that we are,' and in 270 *δέδοικά σε, μὴ δράσης* 'I fear that you will do.' See also 1058. We must translate as if we had *κατείδον ὥς τραχεία ὀργὴ ἀμήχανον κακόν* (ἐστὶ).

ἀμήχανον, 'incurable.' Notice how often this word occurs in the *Medea*.

425. *παρὸν* is impersonal accusative absolute. *ἐξόν, δέον*, and *προσῆκον* are also used in this construction. See Thompson, § 114, and line 355. 'For when you might enjoy . . . by submitting with a good grace.' It seems that Medea had been offered some better terms, but had refused them.

428. *πῶμα*. See L. & S.

430. The order is *πάν δὲ κέρδος ἡγοῦ φυγῇ ζημιουμένη (τούτων) ἃ ἐς τυράννοῦς*, etc.

'Think it pure gain that it is (only) with exile that you are punished for what you have said, etc.'

433. *ἀφῆρουν*: do not miss the force of the imperfect, 'tried to remove'; so in line 1088.

434. *μωρίας* is partitive genitive like *τῆς γῆς ἔτεμον* (Thompson, § 52), 'bated naught of your folly.'
436. *καὶ τῶνδε*=even after this (behaviour of yours).
ἀπειρηκώς. Look out *ἀπείπον*, IV.
437. *τὸ σὸν*=your interests, 'you.' See Introd. J. § 3.
438. The important words are *ἀχρήμων* and *ἐνδεής*. *ἐκπέσης* must be thrown into the background. 'That you may not lack money or aught else in your exile.' For similar cases see lines 31, 255, 297, 478, 561, 682, 944, 1175.
440. *καὶ γὰρ εἰ*. 'Yes, even if.' For this use of *γὰρ* see Introd. H. 6. Notice the difference between *καὶ εἰ* and *εἰ καί*. *καὶ εἰ* only puts a possible case, while *εἰ καί* ('even though') assumes that it is a fact. See lines 68 and 1187.
442. *τοῦτο γάρ σ' εἰπείν ἔχω*=for this I may call you. She refers bitterly to the permission Jason gave her in line 428.
- 444-447. *φίλους . . . βλέπειν* is a parenthesis explaining *τόδε*. *ἡ μεγίστη . . . πασῶν* explains *ἀναίδεια*.
The order of the chief words is *τόδε οὐ θράσος ἐστὶν οὐδ' εὐτολμία . . . ἀλλ' ἀναίδεια*.
'It is not courage, not hardihood, to look your injured friends in the face, but shamelessness.'
What is the difference between *εὖ πράσσειν* and *εὖ ποιεῖν*?
See line 299.
449. *λυπήσει*. Many future middles are used in a passive sense.
- 450-462. For the stories referred to in this paragraph see Introd. A.
451. The comedians ridiculed this line for the hissing sound of so many *σ's*.
454. *ζεύγλαισι* is the instrumental dative put with *ἐπιστάτην* just as if it were a verb: 'sent to be a ruler of the fire-breathing bulls with the yoke,' *i.e.* to rule them with the yoke.
θανάσιμον γῆν. 'The deadly field' is so called because the heroes who sprang from it slew each other.
454. *γῆς*=acre: in the plural, fields. 'The deadly acre' (*i.e.* field. So in old English the churchyard is God's acre) is so called because the heroes who sprang from it slew each other.
455. Join *ἀμπέχων σπείrais*.

457. ἀνέσχον σοὶ φάος. We have the same metaphor in English :
‘Lord, lift thou up the light of thy countenance upon us.’
460. προθυμοτέρα ἢ σοφωτέρα would be more regular. We do not use the double comparative, but say ‘more zealously than wisely,’ *i.e.* ‘a love-sick fool.’
462. ἐξέϊλον φόβον : supply σοῦ.
466. συγγνώστ’ ἂν ᾔην. The plural neuter is often used impersonally with the verb εἰμί.
467. λέχους. See *Introd. J.* § 3.
468. ἦ . . . ἦ, ‘whether . . . or,’ is the regular Homeric construction for *πότερον . . . ἤ*.
οὐκ ἄρχειν is practically one word = dethroned. That is why the *οὐ* does not become *μὴ* after the question. So in line 80 *οὐ στέργει*, and in 549 *οὐκ εἶναι*.
470. σύννοισθα . . . ὦν. The regular construction of verbs of perception. See *Thompson* § 120 and line 336.
472. τῶνδε γονάτων should have been nominative like *χείρ*, but has been attracted to the case of *ἦς*.
ὥς μάτην κεχρώσμεθα : ‘for no good was it that I have suffered the defiling touch of a recreant.’
Look out *χρώζω*.
475. δοκοῦσα μὲν answers to *ὅμως δέ*.
τί is interrogative. ‘Thinking to be well entreated by you *in what?*’ This is what is called a rhetorical question : that is, it assumes the answer, and is used as an emphatic way of making a statement. We use such questions in conversation, *e.g.* ‘What do I care?’ for ‘I don’t care.’ But here we cannot conveniently put in a question. In line 540 you will find another example of the rhetorical question.
γε gives a contemptuous emphasis to *σοῦ*.
‘Not that I think in aught to be well entreated at your hands, but still—(I will speak to you).’ With *ὅμως*, as with the English ‘still,’ the verb is often left to be supplied.
477. τράπωμαι, deliberative subjunctive . . . like *ἐγχειρῶ* in 360.
478. σοὶ dative of advantage : ‘for your sake.’
οὗς . . . πάτρην are both accusatives after *προδοῦσα*.

Notice that *προδοῦσα*, not *ἀφικόμην* is the important word, and must be translated by the principal verb in English. See lines 31, 255, 297, 438, 682, 1175.

479. Πελιάδες, the daughters of Pelias. See Introd. A. § 4.
 γ' οὖν, means 'at any rate,' 'for instance.' Here it is of course ironical. The French use 'par exemple' in the same way. We must be content with rendering it 'ay' or 'ay indeed.' See line 115.
481. οἴκοθεν, from my own resources, 'the friends that nature gave me.'
482. οὗς δέ, etc. She means the house of Pelias.
484. πολλαῖς, 'in the eyes of many.' So in line 108 σοὶ = in your eyes. See also 555, 693.
485. ἔθηκας. For this common use of *τίθημι*, see L. & S. viii. You will find instances in lines 358, 366, 382, 685, 864, 1149.
486. *κᾶπιστον*, a sort of pun on the the two senses of *ἄπιστος*, *incredible* (in a good sense) and *faithless*. We may perhaps render it 'beyond belief.' 'I have in you a marvel of a husband—ay, beyond belief.'
- Notice the way of translating the two accusatives. Literally, 'I have you as a wondrous husband.'
487. εἰ . . . γε = seeing that.
489. καλὸν ὄνειδος. For the construction, see Introd. H. 2.
 What the *ὄνειδος* is, is further explained by the next line.
- 491-494. There are several small difficulties in these lines :
μὲν . . . δὲ must be translated 'though . . . yet.' If you neglect this you make nonsense of the sentence.
ὅς ῆ for the more usual *ὅς ἂν ῆ*.
χρυσοῦ and *ἀνδρῶν* correspond, but their constructions are different.
χρυσοῦ is objective genitive after *τεκμήρια*, whereas *ἀνδρῶν* is both partitive after *τὸν κακὸν* ('the base among men') and possessive after *σώματι* ('men's faces').
 'Why is it that thou hast given us sure tests of coin that is alloyed, yet on men's faces nature has set (*ἐμπέφυκε*) no stamp by which one may distinguish the base ?'
- Compare *Macbeth*, Act I. Sc. 4 : 'There's no art to find the mind's construction in the face.'

495. Do not neglect the *τις*. 'It is a dread (kind of) passion.'
496. *συμβάλωσ' ἔριν* is an imitation of the common phrase *συμβάλλειν μαχήν*, 'to engage in battle.' So in line 38 we have *συμβαλὼν ἐχθράν*.
497. *φῦναι*, here = **prove myself**.
λέγειν, see Introd H. 5.
498. *ὥστε* here has its first meaning, 'as,' 'like.'
ναὸς is a Doric form. The Tragedians decline *ναῦς* thus :
 Gen. *νεὸς* or *ναός*, Dat. *ναί*, Acc. *ναῦν* : Plural—*ναῆς*, *ναῶν*
νεῶν, *ναυσί*, *ναῦς*.
499. *ἄκροισι κρασπέδοις*, 'with the outermost skirts of the sail,' *i.e.* with sails close reefed.
 Metaphors taken from ships are so common in Greek that they require no explanation. But we must put in some word to make it clear : 'to scud away from (the storm of) thy wearisome chatter.'
501. *πυργοῖς χάριν* : 'you make a tower of the favour you did me.' The nearest phrase we have to this is 'exaggerate' (make a heap of) ; and we have almost forgotten that it is a metaphor. *πυργοῖς* sounded strange even to Greek ears ; and Aristophanes has a hit at it when he is parodying Euripides in the *Frogs*. He says that Euripides was the first to make a tower of fine words : 'ὁ πρῶτος τῶν Ἑλλήνων πυργώσας ῥήματα σεμνά.'
502. *ναυκληρίας*. A metaphor from the owning of a ship which was a risky business. In old English 'a venture' was a share in a trading-ship. So we might translate here by 'venture.'
504. *σοὶ δ' ἔστι μὲν νοῦς λεπτός*. *μὲν* has nothing to answer to it, because Jason breaks off. 'Clever as you are, you are a slave to passion' is what he was going to say ; but he softens it down : 'Clever as you are—but 'tis an invidious plea for me to work out, how that it was Love,' etc.
506. *τοῦμὸν δέμας*, see Introd. J. § 1.

507. *θήσομαι*, a metaphor from keeping accounts : 'put it down,' 'reckon it.' It is more natural to us to say 'I will not *weigh* it too nicely.' The same metaphor recurs in 548.
508. Join *ὅπῃ οὖν*. *οὖν* is attached to relative pronouns and adverbs just like our word 'ever,' e.g. *ὅστις οὖν*=whosoever. And, like 'ever,' it can be separated from the relative by one or two words ; *ὅπῃ οὖν*=in whatever way=in what soever way. Remember that *ὅπῃ* is properly an adjective agreeing with *ὁδῷ* understood. We can express the force of *ὁδῷ* by translating : 'However you came to benefit me.'
509. *σωτηρίας* is genitive of price. 'You have received as the price of my safety more than you gave.'
512. *ἐπίστασαι* governs both the accus. *δίκην* and the infin. *χρησθαι*.
513. *πρὸς ἰσχύος χάριν* seems to be a mixture of two phrases. *πρὸς χάριν* means 'for the sake of pleasing.' We must supply some participle with *μὴ*—'not (acting) at the dictation of Force.'
517. *εἴη* has two subjects, first *χρυσὸς* and then *ὑμνήσαι*.
518. 'Ὀρφέως . . . μέλος, 'a strain fairer than Orpheus.' We should say 'fairer than the strains of Orpheus.' But this is the idiom of both Greek and Latin.
519. *ἐπίσημος*=known to fame. Every artist requires 'a public' to appreciate him.
522. The order of the words is *ἃ μοι ὠνείδισας ἐς γάμους*. '(As to the reproaches you have cast on me with reference to my marriage.'
523. *ἐν τῷδε*=in this matter.
δείξω γεγώς. *δείκνυμι* takes the construction of verbs of perception, since to shew is to cause another person to perceive. Thompson, § 120.
524. *μέγας φίλος* = a true friend. In English 'a great friend' means rather one who is intimate than one who is useful.
526. *ἀλλ' ἔχ' ἥσυχος*. 'Nay, start not so.' Medea makes a movement, as if about to protest indignantly.
We have exactly the same phrase, 'keep quiet': but it is rather slangy.

528. τοῦδε is not necessary with ἡ following. But it is not unnatural to repeat the comparison. So in *Heracleidae* 298 we have οὐκ ἔστι τοῦδε παισὶ κάλλιον γέρας, ἢ πατὴρ ἐσθλοῦ κάγαθου πεφυκέναι : ‘Sons can have no higher honour *than this, than to claim* descent from a father who is brave and good.’
530. ἡ σὺν κνίζει, lit. ‘where you are scraped.’ We say ‘that is the sore point with you.’ We have κνίζω again in 543, 574.
532. ἄμιλλαν πολύτεκνον, ‘a race for numerous offspring.’ So (*Iph. Taur.* 411) ἄμιλλα φιλόπλουτος is ‘the race for wealth.’
534. τὸ μὲν μέγιστον, accusative in apposition to the sentence. See *Intro.* H. 2. Translate ‘and that is the chief point.’
539. ἐς ταὐτὸ θείην, ‘put them in the same position,’ *i.e.* on an equality with their brothers.
ξυναρτήσας, ‘hanging from the same hook’ ; so, ‘uniting.’ We might say ‘knitting together.’
540. εὐδαιμονοῖμεν. The change to the plural is natural, because though the actions are Jason’s (σπείρας, etc.,) the object is the happiness of both of them, as he goes on to explain.
σοί τε γὰρ παίδων τί δεῖ ; ἐμοί τε λύει. Like the question in line 475, τί δεῖ is only a rhetorical question, and means just the same as οὐ δεῖ. Hence the two τε’s join the two halves of the sentence just as if οὐ δεῖ had been written.
‘For you have no need of *more* children, and ’tis gain to me’ etc. λύειν (τέλη) is used by the Tragedians for λυσιτελεῖν. See lines 1053, 1300. It is a curious metaphor, ἐμοί λύει τέλη is literally ‘it pays my taxes.’
543. οὐδ’ ἂν σὺν φαίης. Notice that this sentence is expressed as a mere supposition. But Jason’s real meaning would be expressed by οὐδ’ ἂν σὺν ἔφης, εἴ σε μὴ ἔκνιζε λέχος.
εἴ σε μὴ κνίζοι, ‘if you were not sore about your bed.’ See line 530.
544. ἐς τοσοῦτον ἤκεθ’ = you have come to such a pitch (of demoralisation). We can translate without supplying the genitive ‘you have gone such lengths.’
ὀρθουμένης εὐνῆς—‘if your bed is not deserted.’

548. τίθεσθε, 'ye account,' We have the same metaphor from book-keeping in line 507.

γάρ. See Intro. K. 3.

549. οὐκ εἶναι is treated as one word—'destroyed,' so that οὐ does not change to μὴ though the verb is dependent. So in line 80 οὐ στέργει and 468 οὐκ ἄρχειν.

οὐκ . . . οὐδέν. In Latin two negatives cancel each other : e.g. non nihil = 'something.' In English double negatives are only used by uneducated people : e.g. 'I never said nothin' to nobody.' But in Greek a double negative is often forcible and elegant.

552. The chorus is supposed to represent common sense, and is apt to make rather flat remarks. Their apology (κεῖ παρὰ γνώμην ἐρῶ, 'even if it is strange' (contrary to the general opinion) reminds one of the comic line in Sheridan's *Critic* (Act ii. Sc. 2)—where one of the characters introduces a perfectly obvious remark with 'forgive, my friend, if the conjecture's rash.'

Sir Christopher (to *Raleigh*).

Alas ! my noble friend, when I behold
Yon tented plains in martial symmetry
Arrayed : when I count o'er yon glittering lines,
When, briefly, all I hear or see bears stamp
Of martial vigilance and stern defence,
I cannot but surmise—forgive, my friend,
If the conjecture's rash—I cannot but
Surmise the state some danger apprehends.

554. Medea takes up the remark of the chorus :

'At any rate you are not so peculiar as I am ; for I am constantly differing from the general opinion.'

διάφορος takes both genitive and dative.

555. ἐμοὶ = in my judgment. For this dative see lines 108, 484, 693.

556. ὀφλισκάνει, 'incurs,' i.e. 'deserves.'

557. γλώσση with περιστελεῖν : that he will deck out wrong so as to look fair (εὖ) with his words (γλώσση).

'that he will trick out wrong in seemly words.'

558. οὐκ ἄγαν, 'not so very.'

559. ὥς καὶ σὺ, literally : as (is the case with) you too (so) do not, etc.
 ‘So don’t you, either, try your plausibility on me.’
560. ἐκτενεῖ, ‘will floor you,’ a metaphor from wrestling.
561. πείσαντα is the important word, and must be translated by the principal verb in English. For similar cases see lines 31, 255, 297, 438, 478, 682, 1175.
562. φίλων is objective genitive after σιγῇ.
563. οἶμαι is ironical, ‘forsooth.’ So ‘credo’ is used in Latin.
 τῷδε λόγῳ = this plan, my scheme.
564. ἥτις = seeing that you. Latin : quippe quae. See line 183.
565. τολμᾶω has four meanings : (1) to dare, (2) to endure, (3) to have the heart to, (4) to bring oneself to. This last sense, which is rare, is required here.
566. οὐ τοῦτό σ’ εἶχεν. Medea feels that she can’t answer Jason’s last remark, so (as in several other places when she gets the worst of the argument) she goes back to a point where she thinks she ‘can score.’
 τοῦτο = the reason Jason has given for his second marriage in lines 534 = 542. ‘It was not this thought that possessed you.’
 λέχος, ‘wife.’ See *Intro.* J. § 3.
567. πρὸς γῆρας, ‘in view of old age.’
 ἐξέβαινε. Note the force of the imperfect ‘was turning out,’ i.e. ‘was likely to prove.’
569. λέκτρα βασιλέων. *Intro.* J. § 3.
570. θέλων. Strict grammar requires θέλοντα. He is really changing the sentence and going on as if he had begun with οὐ γυναικὸς οὐνεκα ἔγρημα.
571. τέκνοισι is dative after ὁμοσπόρους.
573. This sentence is ambiguous. Medea means ‘let me not have a life of prosperity that is bitter to me’ (taking λυπρὸς and εὐδαίμων together). But Jason pretends to misunderstand it, and answers as if she had said ‘let not a life of happiness seem bitter to me’ (joining λυπρὸς γένοιτο).
574. κνίξοι φρένα, ‘make my heart sore.’ See line 530.

575. οἶσθ' ὥς μέτευξαι. Here a question is combined with an imperative. So οἶσθ' ὃ δρᾶσον = do you know what you must do? It is more natural to us to use the first person and say : 'I will tell you how you must change your prayer.' See note on line 348.

Since it is a rhetorical question (that is, a question which assumes the answer and is only meant as a pointed way of making a statement : see lines 475, 540) the sentence goes on καὶ σοφωτέρα φανεῖ as if the first part had actually been a plain statement.

Notice the force of μετὰ in composition : 'change.' So μετέγνων in line 57, μεθ-ορμίσασθαι in 247, μετα-στένειν in 279.

576. λυπρὰ φαινέσθω. Jason pretends to misunderstand line 573. It is a quibble of the same kind as Medea's answer to Creon in line 320.

580. αἰτιῶ contracted from αἰτιάου.

581. τί δρῶσα, supply εἰλόμην. 'How was it my choice? Did I wed you and then betray you?' The active γαμέω refers to the man, and Medea uses it purposely because she is putting herself in Jason's place. Notice how we can get rid of the participles in translating.

583. καὶ . . . γε, 'yes, and.' So in line 654. ἀραία has an active sense, 'the cause of a curse.' σοῖς is emphatic.

τυγχάνω οὔσα has an ironical sense. So we say 'it happens that,' to introduce some important statement.

'Yes, and it happens that *your* house has a curse to fear on my account.'

Jason has tried to pretend that his fears were all for the king.

584. Before ὥς supply ἴσθι. So, when we wish to emphasise what we say, we begin 'I can tell you that . . .'

κρινούμαι : look out the senses of the middle.

τὰ πλείονα. πλείονα without the article would be 'further' : but τὰ πλ. 'Your further points,' the points which you still wish to urge.

586. χρημάτων : genitive of apposition. Introd. H. 3.

587. ἔτοιμος, supply εἰμί. The third person (ἐστὶ) is very frequently omitted ; the first and second rarely.

588. *σύμβολα*. An old Greek commentator says of this : 'It was the custom for one who received hospitality in foreign places to divide a knuckle bone, keeping one half himself and giving the other to his entertainer, in order that if either party (or a friend of either) had occasion to ask for hospitality again, he might present his half of the bone as a token, and renew their friendship.'

You may compare with this the old English custom of breaking a sixpence between two lovers.

589. *μὴ θέλουσα*. Do not translate it as if were *οὐ θέλουσα*.

591. *ἄν* is repeated for the sake of emphasis. But do not try to translate it twice.

592. *δίδου*. Note the force of the present tense : 'try to give,' so 'offer.'

593. There was a proverb that 'the gifts of foes are no gifts and bring no profit.' *ἐχθρῶν ἄδωρα δῶρα κοῦκ ὀνήσιμα* (Soph. *Aj.* 665).

594. What is the difference between *μαρτυρέω* and *μαρτύρομαι*?

596. *αὐθαδία*, dative of cause, 'from self-will.' The word is derived from *αὐτός* and *ἄδ*—the root of *ἀνδάνω*.

598. *νεοδμήτου*. In line 1302 we have another form of the word *νεοδμής*. The root is *ΔAM*, from which come *δαμάζω*, I tame, *δάμαρ*, a tame creature (*i.e.* a wife) : the Latin *domare*, *dominus* ; the German *zähm* ; and the English *tame*. *ΔAM* is changed to *δμη* : Compare *ἐ-ταμ-ον*, *τε-τμη-κα*.

πόθω must be taken with *αἶρεϊ*.

599. *ἐξώπιος* means 'out of sight.' But here it is used as a mere variety for *ἔξω*.

600. *σὺν θεῷ δ' εἰρήσεται*, 'and Heaven will hear my words' (*i.e.* and bring them to pass). Literally 'and it shall be spoken with the approval of heaven.' For this use of *σὺν θεῷ* see lines 761, 866.

602-635. You may find Potter's translation of this chorus helpful, though it is not quite correct :

When with a wild impetuous sway
The Loves come rushing on the breast,
Each virtuous thought is rent away,
Each breath of fame suppress,

But when, confessed her gentle reign,
Enchanting Venus deigns to appear,
Of all the powers of heaven most dear,
She leads the Graces in her train.
Ne'er from thy golden bow, queen of soft joy,
Steeped in desire thy shafts 'gainst me employ.

The noblest present of the skies,
Be modest temperance mine,
May no unruly passions rise
Nor pride and hate combine
Their baleful venom wide to spread,
And, kindling rage and jealous strife,
Embitter all the joys of life,
In vengeance for the injured bed—
O Venus, prompt connubial bliss to approve,
And quick to mark the faults of wandering love.

O my loved country, never let me roam
An outcast from my native home,
Outcast from thee and from my friends,
Whilst Poverty my flight attends !
Sorrow, and soul-consuming Pain,
And all Misfortune's cruel train :
No ! ere I see that day,
To death—let me to death be made a prey.
Exiled from all my soul holds dear !
Life hath no torture so severe.

This not from others, not from fame, we know,
Our eyes behold the present woe.
To thee, with heaviest griefs opprest,
Thy house, thy country, yields not rest ;
No friends their lenient aid impart
To heal the anguish of thy heart.
Unpitied may he die
Who to a friend assistance can deny :
Nor, to afflicted virtue kind,
Unlocks the treasures of his mind !

602. *ἔρωτες*=**passion**, as in line 316.
ὑπὲρ ἄγαν is one word=**overmuch**.
ἐλθόντες, ‘**when it enters into a man.**’
604. *παρέδωκαν*, gnomic aorist. See Thompson, § 97.
ἀρετὰν=**reputation for virtue**.
605. *ἄλῃς*=**in due degree**.
608. *χρυσέων τόξων* is the genitive of separation, ‘**launch from thy golden bow.**’ (Thompson, § 61).
609. *ιμέρω χρίσασα*=**anointing it with desire**; as savages (and some Greeks) used to dip their arrows in poison: ‘**poisoned with lust.**’
610. *στέγοι*: ‘**shield me.**’
612. The order of the words is *μηδέ ποτε δεινὰ Κύπρις προσβάλει (ἔμοι) ἀμφιλόγους ὀργὰς ἀκόρεστά τε νείκη, θυμὸν ἐκπλήξασα ἐπὶ ἑτέροις λέκτροις*. ‘**And never may dread Cypri inspire me with wrangling wrath and insatiate strife, by making my heart mad for a love that is not mine.**’ See Introd. J. § 3.
617. *ὀξύφρων κρίνοι*=**be wise to allot**.
λέχη=**the hands**. Cp. Introd. J. § 3.
620. The order is *ἔχουσα τὸν δυσπέρατον αἰῶνα ἀμηχανίας*.
 With words which express a state of mind or body *ἔχω* often means ‘**endure.**’ So in Homer you find *πένθος ἔχειν*.
δυσπέρατον is literally ‘**hard to cross.**’ It refers us once more to the comparison of life to a sea.
623. *πάρως* means ‘**sooner.**’ Like ‘**sooner**’ it is used in the sense of ‘**rather.**’ ‘**Sooner let me die.**’ Notice that ‘**rather**’ is really the comparative of ‘**rathe,**’ which means ‘**early.**’ So in many languages the word for ‘**earlier**’ comes to express preference.
624. *ἀμέραν τάνδε*=**my life**.
628. *μῦθον* is part of the predicate. ‘**’Tis no tale from others that I ponder.**’
633. *καθαρὰν ἀνοίξαντα κλῆδα φρενῶν*, lit. ‘**opening clear the key of his heart.**’ ‘**To open the key**’ is a loose expression for opening the shrine which the key locks.
καθαρὰν does not here mean ‘**pure,**’ but ‘**clear,**’ ‘**open.**’
 ‘**Perish the thankless wight, whose way it is not to honour his friends by opening wide the shrine of his heart!**’

634. ἀνοίξαντα should in strict grammar be ἀνοίξαντι, to agree with ὄτῳ. But where the dative participle is closely connected with an infinitive it is very frequently changed into the accusative by a kind of attraction. So in lines 707, 1175.
635. μὲν. There is no δὲ answering to it: but we can easily supply the contrast 'though others may do what they like.' We can only translate μὲν by laying a stress on *me*.

ACT IV.

PREPARATION.

SCENE I.

ACT IV. is more interesting but less artistic than Act III. The appearance of Aegeus has justly been criticised as a clumsy device, and he is not an interesting person. When Medea is assured of a refuge, she develops her plans in the hearing of the Chorus. It is certainly a great defect in the play that the Chorus should listen with so little protest to Medea's horrible plots. They actually leave her for some time out of their thoughts, and sing the praises of Athens! The third scene shows the success of the first part of Medea's plan. She deceives Jason by her pretended submission, and secures his assistance in conveying the fatal presents to Glauce.

636. γάρ. See Introd. K. 2.
637. προσφωνεῖν. Introd. H. 5.
639. γῆς τῇσδε πέδον = γῆν τήνδε. Note that πέδον generally means 'ground' or 'soil' (as here): but it sometimes means 'plain,' like πέδιον.
641. ὀμφαλόν. See Introd. H. 1.
The 'navel of the earth' was a sacred stone at Delphi, which was said to mark the centre of the world.
642. σπέρμα is accusative after ἐρευνᾶν. According to the English idiom it would be the nominative to γένοιτο. See lines 237, 424, 1058.

643. *ἄπαις γάρ*. Medea finishes Aegeus's sentence for him, but turns it into a question by her tone of voice : 'for you have lived childless up till now ?' We often do this in conversation. *δεῦρο* : look it out.

646. *εὐνήs* : genitive of separation with *ἄζυγες*. Thompson, § 61. This genitive is very common after adjectives compounded with the privative *a*. So *θεῶν ἀνώματος* in 700.

648. *συμβαλεῖν* is explanatory of *σοφώτερα ἢ κατ' ἄνδρα*. 'Language too subtle for man' would not be clear by itself ; so he adds 'to construe.' Note that *ἐπη* is not quite = words.

649. *ὥς τί χρήζων* is not the same as *ὥς χρήζων*. The participle alone expresses the opinion of the speaker or writer ; with *ὥς* it expresses what is supposed to be the feeling or thought of the subject of the sentence, who is usually not the writer. So while *τί χρήζων* would mean 'what do you (in fact) want ?' *ὥς τί χρήζων* means 'what want do you feel ?'

Note that the person whose feelings are so expressed is always the subject of the sentence, no matter what case the participle is in. *ἔπεμψεν αὐτοὺς ὥς ἀγγελοῦντας τοῦτο* = he sent them in the hope (his hope, not theirs) that they would announce this. The difference between the simple participle and the participle with *ὥς* is often just like that between *quī* with the indicative and *quī* with the subjunctive in Latin.

{ *ἤχθαίρε τὸν Καίσαρα τὸν ἀποκτανόντα τοὺς ἑαυτοῦ φίλους.*
oderat Caesarem quī occiderat amicos suos.

{ he hated Caesar, who had killed his friends.

{ *ἤχθαίρε τὸν Καίσαρα ὥς ἀποκτανόντα τοὺς ἑαυτοῦ φίλους.*
oderat Caesarem quī occidisset amicos suos.

{ he hated Caesar, on the ground that he had killed his friends.

τήνδε χθόνα. See *Introductio*. H. 1.

651. *ὥς λέγουσι* refers to *εὐσεβέστατος*, not to *παῖς Πέλοπος*.

653. *γάρ*. See *Introductio*. K. 7.

τρίβων is neither a substantive nor a participle. What is it ?

654. *καὶ . . . γε* = yes, and. So in line 583.

656. *γάρ*. See *Introductio*. K. 4.

ὅδε literally 'this which I see.' We should say 'thus.'

So in line 43 τήνδ' ἄγουσ' ἐρημίαν = thus in solitude.

It refers of course to ὄμμα as well as χρώς.

657. Medea cannot restrain herself any longer. She now breaks out into passionate complaints.

659. ἐξ ἐμοῦ. ἐκ is often used in poetry for the instrument or agent. So in English 'smitten of God.' See lines 321, 756, 1222.

661. ἐφ' ἡμῖν, 'besides me.' That by itself was not so strange in early Greek times. But she goes on—'(and made her) mistress of his house.' She pauses after ἡμῖν, and then jerks out δεσπότιν δόμων, which is the real point.

662. οὐ πού = surely not?

663. σάφ' ἴσθι, 'be assured (that he has).' American slang furnishes an exact parallel to this omission of the principal words. 'You bet' means 'You may bet that it is so.'

προ τοῦ : lit. 'before that'; so, formerly. τοῦ has its old demonstrative sense, like τοῖς in line 703.

665. μέγαν γ' ἔρωτα is cognate accusative with ἐρασθεῖς. Medea does not notice the latter part of Aegeus's sentence, but takes up the first part—'Ay, a great love.'

μέγαν has a double sense: 'a deep love,' and 'a love for one who is great (a princess).' She goes on with this in her next line, disregarding Aegeus's interruption: 'Love? ay, a great love—a love to wed him with princes.'

For a pun in a similar passage, see Shakespeare's *King John*, Act II. Scene i.:

Elizabeth—Thou unadvised scold, I can produce

A will that bars the title of thy son.

Constance—Ay, who doubts that? a will! a wicked will;

A woman's will; a cankered grandam's will!

666. ἴτω νυν. 'Come now' or 'Go to,' an expression of impatience or indignation. It occurs again in lines 755, 777.

ἴτω literally means 'let that pass.'

668. δὲ is used to resume his sentence after the interruption, like 'I say' in English. This use of δὲ is common in Thucydides.

670. συγγνωστά. The plural is often used impersonally with the verb εἰμί. See line 466.

671. *πρὸς* is adverbial.
674. *ἐπήνεσα*. Momentary aorist. See Thompson, § 94.
οὐκ ἐπήνεσα = I blame. This mild way of putting a statement is so common in Greek that it has gained a special name—*meiosis* or *litotes*.
675. *λόγῳ μὲν οὐχί* : supply *ἔῃ*. ‘So far as words go, no—but he tries to bear it.’ These last words are ironical. She means ‘although he protests against my banishment, he is really glad to get rid of me.’
676. *πρὸς γενειάδος*. So in 56 *πρὸς γενείου*, and in 310 *πρὸς γονάτων*. In most languages it is usual to appeal to some person of whom the remembrance ought to have influence : *e.g.* ‘in heaven’s name’ (*πρὸς θεῶν*) ; ‘in the name of your children ;’ or even ‘in the name of all that is honourable.’ It is going a step further to invoke a man’s own knees or beard. The explanation of this custom is the fact that suppliants used to touch the knees or beard or chin of the person whose succour they sought. So that those parts came to be thought of as having a sort of influence of their own.
681. *οὕτως* is used like the Latin *sic*. ‘So may your love prove’—or ‘as you would have your love prove.’ Compare our phrase ‘So help me God !’
παίδων is objective genitive after *τελεσφόρος*.
682. *ὄλβιος* is the important word, not *θάνοις* : so you must not translate *θάνοις* by the principal verb : ‘may you be happy in your death !’ For similar cases see lines 31, 255, 297, 478, 561, 1175.
685. *θήσω*, **make**. *τίθημι* is used for ‘make’ in another sense in lines 358, 366, 382, 485.
689. *ἐς τοῦτο . . . φροῦδος* = powerless in respect of this (*i.e.* *τὸ παιδοποιεῖν*).
691. *δίκαιος ὢν* : note the force of the participle, ‘when I have the right to do so.’ According to Greek custom, he would have no right to treat her as a suppliant until she set foot in his country.
692. *ἀπαλλάσσου πόδα* = remove *with* your foot—*πόδα* is a sort of loose cognate accusative ; not the object, for *ἀπαλλάσσεσθαι*

never governs the accusative. In other plays Euripides uses the phrase *βαίνειν πόδα*, 'to go with the foot.'

693. *ξένοις* = in the eyes of strangers. For similar uses of the dative see lines 108, 484, 555, 913.

699. The construction is *οὐ μεθεῖν ἂν (ἐμοῦ) τοῦτοι ἄγουσιν ἐμέ :* 'you will not give me up to them when they try to drag me,' etc.

For this force of the present *ἄγουσι*, see line 592.

The aorist optative with *ἂν* is often used for the future.

μεθεῖν = *μεθεῖο*.

700. 'But if you make an agreement with (mere) words, without an oath to Heaven, you will be ill-armed and have no pleas to set against theirs.'

θεῶν ἀνώμοτος, genitive of separation. So *εὐνήσ ἄζυγες* in line 646.

ἀντιθίοιο is a later form for *ἀντιθεῖο*, the 2d aor. opt. mid. of *ἀντιτίθημι*. Such forms are used by Thucydides and Demosthenes.

AIC.

Medea means that if Creon is not bound by oath he will feel himself open to argument about giving her up : and the arguments of the rich and powerful are apt to prevail over the claims of the weak (*ἀσθενῇ*).

702. *τάμά*. See Introd. J. § 3.

703. *τοῖς* = **them**. The old use of *ὁ ἢ τὸ* as a demonstrative pronoun is sometimes found in the poets. Cf. line 663.

705. *ἀφίσταμαι* is used for *ἀναίνομαι*, and so takes its construction, governing the infinitive *δρᾶν*.

707. The order of the words is *ἔχοντα σκῆψίν τινα δεικνύναι (αὐτήν) σοῖς ἐχθροῖς*. Strictly speaking, we should have *ἔχοντι* : but in this kind of sentence a change of case is very common. See lines 50, 634, 774, 1175.

708. *τὸ σόν*. See Introd. J. § 3.

ἄραρε μᾶλλον = is more secure.

ἐξηγοῦ θεοὺς = dictate the gods, that is, name the gods by whom I am to swear.

710. The order is *θεῶν τε ἅπαν γένος, συντιθεῖς (αὐτό)*.

713. μήτ' ἄλλος . . . ἐχθρῶν: not, 'another of my enemies,' for that would imply that Aegeus was an enemy: but 'nor if another—even one of my foes, wish,' etc. For a similar difficulty in translating ἄλλος see line 284.
716. The construction is ἐμμενείν (τούτοις) ἃ σου κλύω. The prose construction would be οἷς σου κλύω.
717. τί πάθοις; = what do you wish you may suffer? He would say, 'If I don't keep my oath, may I suffer (πάθοιμι) so and so!' Medea half-quotes his supposed words.
722. ὁ Μαίης, Hermes.
723. The construction is πράξειας (ἐκεῖνα) ὧν ἐπίνοιαν κατέχων σπεύδεις.
κατέχων σπεύδεις = κατέχεις σπεύδων = **eagerly entertainest.**

SCENE II.

727. Δίκη Ζηνός = Justice, daughter of Zeus.
728. ἐχθρῶν. The genitive is due to the sense of comparison implied by καλλίνικοι. So in line 69 we have λείπεται κηδευμάτων. See Thompson, § 59.
731. ἧ μάλιστ' ἐκάμνομεν. We come back to the metaphor of a ship at sea—'just where I was most distressed.'
732. λιμὴν βουλευμάτων, a harbour of refuge for my designs.
We should more naturally express it, 'has saved my plans from shipwreck.'
733. ἐκ τοῦδε. We say 'fasten' one thing 'to' another: the Greeks 'fasten from.' Medea compares Aegeus to one of the posts to which the Greeks used to fasten their ships when ashore, to prevent the waves carrying them off again. Remember that they were drawn up stern first, so as to be readily launched. That is why she says πρυμνήτην.
The nearest equivalent we have to these posts is a buoy. See Introd. G.
734. ἄστυ. See Introd. H. 1.
735. σοι. Why singular? See Introd. D.

736. πρὸς ἡδονὴν qualifies λόγους just as if it were λεγόμενα—‘words spoken to please’; ‘expect no flattering tale.’

δέχου = expect, as sometimes in Homer. It more often means ‘listen to,’ like the Latin *accipe*. You will find an example of that use in line 165.

740. ταῦτα. We are expected to understand from the context what ‘this’ means. It is Jason’s marriage and the changes wrought by it.

742. οὐχ ὥς λιποῦσ’ ἄν.

Just as the aorist optative with ἄν is often used for a future indicative (see 649,) so the aorist participle with ἄν is used for a future participle.

Note the force of ὥς, ‘with intent to leave,’ or ‘with the thought of leaving.’ The participle with ὥς expresses the thought or feeling of the subject of the sentence. That is usually a different person from the speaker or writer : but here Medea speaks of her own feelings. See note on line 649.

748. χρίσω. It was usual to anoint festal garments with oil, to give them gloss. So Medea’s poisoned oil would rouse no suspicion.

749. ἀπαλλάσσω = dismiss.

750. ᾤμωξα, momentary aorist. See Thompson, § 94.

752. τὰμά is put last for the sake of emphasis.

754. φόνον φεύγουσα : flying from the consequences of the murder.

757. ἴτω, an exclamation of impatience or defiance : ‘Go to !’ So in lines 666, 778.

756. γάρ. See Introd. K. 3.

ἐξ ἐχθρῶν. ἐκ is used in poetry to express the agent, like the old English ‘of’—‘smitten of God.’

759. ἐξελίμπανον. Notice that λιμπάνω is formed from the root λιπ-, just as λαμβάνω from λαβ-, μ being put in before the consonant, and the syllable αν added to the stem. The ordinary present formed from the root λιπ- is λείπω—like πείθω from πιθ-, etc.

761. σὺν θεῷ, with heaven’s help—if heaven will. See lines 600, 866.

765. σφέ in Attic poetry is used for the accusative singular or plural, masculine or feminine.
767. θατέρου τρόπου=τοῦ ἐτέρου τρόπου=of the other sort, that is 'active' or 'vigorous.' Look out ἕτερος IV.
768. βαρεῖαν ἐχθροῖς. This was the regular Greek notion of duty to one's neighbour. It corresponds to the Jewish proverb, 'Thou shalt love thy neighbour and hate thine enemy.'
771. νόμοις ξυλλ., 'taking part with the laws.'
773. οὐκ ἔστιν ἄλλως, 'it cannot be otherwise.' ἔστι (and ἦν) often mean 'it is (or was) possible.'
774. πάσχουσιν in strict grammar should be πασχούση: but where the dative participle is closely connected with an infinitive, it is very frequently changed into the accusative by a kind of attraction. So in lines 634, 707, 1175.
776. γάρ. See Introd. K. 2.
778. ἴτω expresses impatience, 'Go to.' See lines 666, 757.
οὖν for οἱ ἐν.
οἱ ἐν μέσφ' λογοι=words between the resolve and the deed.
780. ἐς πάντα τὰ πιστὰ=for all services of trust.
782. γυνή τ' ἔφυσ. Euripides says in another play that women ought always to help women: γυναῖκα γὰρ δὴ συμπονεῖν γυναικὶ χρή.
- 783-793. Happy in old time were the sons of Erechtheus, children too of the blessed gods, sprung as they were from the sacred land that ne'er is ravaged—they fed on noblest wisdom, pacing delicately through the bright air—the land where once, men say, golden-haired Harmonia gave life to the sacred nine, the Muses of Pieria.
- (Sprung) too (were they) from the stream of pure-flowing Cephissus, that Cypris drew forth (as they tell), and watered the land, and breathed o'er it mild balmy breezes. And ever garlanded with sweet wreath of roses she has by her side [*lit.* there escort her] the Loves that are wisdom's fellows, and her helpers in all works of excellence.
- 783-816. For the Doric forms in this chorus see Introd. D.

783. The Athenians boasted of their descent from Erechtheus, a mythical king of Athens, whom some identify with Poseidon. The temple of Erechtheus was one of the chief glories of the Acropolis.
785. The order of the words is *ἀπό τε ἱερᾶς ἀπορθήτου χώρας*. The *ἀπό τε* corresponds to *ἀπό τε* in line 790. The Athenians are spoken of as the offspring equally of the land and the river. *ἀπορθήτου* is not literally true. But though Attica was often invaded, it was, as Thucydides tells us, the only part of Greece which had never been conquered. The Athenians claimed to be the original inhabitants, and sprung from the soil, *αὐτόχθονες*.
787. *ἄβρός* generally has a bad sense, 'effeminate,' 'luxurious'; but Thucydides applies it to the Athenians. There was another curious epithet of which they were fond—*λιπαρός*, which means 'greasy.'
789. The only Harmonia known to Greek legend was the wife of Cadmus king of Thebes: and the Muses were usually called the daughters of Mnemosyne (Memory) and Zeus. It is possible that Euripides may have heard some story which made the Muses daughters of Cadmus's wife. But most likely Harmony is only a personification of harmony with a small 'h.' By saying that harmony gives birth to the Muses, Euripides means that it was the temperate climate and happy conditions of Attica which made it possible for the arts to flourish.
791. *τὰν* is the relative to *ῥοᾶς*, not the article to *Κύπριν*: it is governed by *ἀφυσσαμέναν*.
χώραν is the accusative after *κατάρδειν*.
 There seems to have been some legend about Aphrodite watering Attica. It is a poetical way of saying that the canals from the Cephissus produced the flowers. Aphrodite was the goddess of flowers, so it was natural to connect her with the irrigation.
795. *ἔρωτες*=the Loves, attendants on Aphrodite; not 'passion' as elsewhere in this play.

That love is akin to wisdom was a favourite thought with Euripides ; and Plato, in a famous passage, says that the arts and sciences are only a development of the instinct of love. (*Symposium*, 201-212.)

ἔρωτας is the subject of πέμπειν, which governs the accusative ἐπιβαλλομένην.

797-816. How then shall the city of sacred rivers, how shall the land that puts forth sacred trees contain thee, the slayer of thine offspring—thee, the unholy—with others that dwell there? Think! how canst thou strike thy children? think! what a deed of blood thou takest upon thee! At thy knees we pray thee—with all entreaty—slay not thy offspring! Whence wilt thou gain the hardness of soul, or might for thy hand and heart, when thou aimest at them (a deed of) such dread daring? When thine eye falls on thy children, how wilt thou play a tearless part in their murder? When thy sons fall suppliant to thee, thou wilt not bear to stain thy hand with blood, for all thy wretchless wrath!

οὐχ ὁσίαν = ἀνοσίαν, the οὐχ forming practically one word with it. Otherwise we should require μῆ. See lines 66, 80, 468, 549.

798. The order of the words is πῶς οὖν ἡ πόλις ἱερῶν ποταμῶν χώρα πόμπιμος ἱερῶν φυτῶν ἔξει σε τὰν παιδολέτειραν—τὰν οὐχ ὁσίαν—μετ' ἄλλων; The first ἡ is a little out of place, like that in line 807.

πόμπιμος here has the unusual sense of 'productive'—πέμπω is used by Sophocles in the sense of 'produce.'

The 'sacred tree' is of course the olive.

807. The order of the words is πόθεν λήψει ἡ θράσος φρενὸς ἡ μένος χειρὶ καρδίᾳ τε σέθεν; The first ἡ is a little out of place, like that in 798.

Notice that the genitive φρενὸς and the datives χειρὶ καρδίᾳ τε are used in practically the same sense.

SCENE III.

817. *κελευσθείς*. Medea had sent a messenger to fetch Jason, line 779.

818. *τοῦδε* : that is 'my coming.'
τᾶν = *τοὶ ἄν*.

820. Notice how differently Medea begins : 'Jason !' instead of *ὦ παγκάκιστε* (442).

821. *ὀργὰς* = moods.

822. *νῶν* is dative of the agent.

ὑπείργασται is here used instead of the passive of *ὑπουργέω*.
'Many services of love have we done each other.'

823. *διὰ λόγων ἀφικόμην*—'I have come through reasoning'—*i.e.* 'I have reasoned with myself.' Notice this phrase, for it is common : 'to go through' with some noun is used instead of the corresponding verb : *e.g.* *δι' ἔχθρας ἵεναι* = *ἐχθαίρειν*, and *διὰ μάχης ἵεναι* = *μάχεσθαι*. You will find an instance in 1022, *διὰ λεπτοτέρων μύθων ἔμολον*.

825. *βουλεύουσιν*, 'advise,'—a rare use of the active.

826. *καθίσταμαι* is never quite the same as *γίγνομαι*. It means 'settle down into a *lasting* condition.' 'I am making myself a foe *for ever*.'

828. Medea flatters Jason by repeating the arguments which he used in their previous interview, see lines 538 sqq.

830. *τί πάσχω* ; 'what is the matter with me ?' or 'what possesses me ?'

This is a common phrase : *e.g.* *τί παθὼν τοῦτο ἐποίησας* = what possessed you to do so ? See line 992.

834. *ἔχουσα*. Why nominative ? (Thompson, § 120.)

ἀβουλίαν ἔχουσα = *ἄβουλος οὔσα* : so in line 284 *ἀργίαν ἔχειν* = *ἀργὸς εἶναι*.

836. *προσλαβών*. Don't neglect the *πρός*. You may translate it by an adjective agreeing with *κῆδος* (*e.g.* this **new** connection).

837. ἡ looks as if it were governed by χρῆν : but χρῆ always takes the accusative, and ἡ is really the dative after μετεῖναι. βουλευμάτων, partitive genitive after μετεῖναι.
838. The construction is καὶ (ἣν χρῆν) ξυμπεραίνειν, etc.
839. κηδεύουσιν agrees with ἣν which we have supplied in the previous line and governs νύμφην. Medea rather over-acts her part when she talks of standing by her rival in childbed and nursing her. But Jason's suspicions are not aroused. He is too full of his own importance.
841. κακοῖς, *i.e.* to women : for she had practically said that woman are κακαί. The subject of ἐξομοιοῦσθαι is τινά.
843. παριέμεσθα. See παρίημι V.
846. ἀσπάσασθε καὶ προσείπατε : kiss your father and give him greeting. ἀσπάζομαι (and perhaps προσείπον) means both to greet, and to bid farewell ; so it is possible that Medea uses the words in a double sense, one for Jason and the other for the children, who were unconscious of their banishment.
847. Join ἔχθρας ἐς φίλους, 'quarrel with your kin.' ἔχθρας is genitive after διαλλάχθητε, which does not properly govern a case, but borrows the construction of ἀπαλλάσσομαι, which we have in 829. So we might say 'be reconciled from your quarrel.'
848. μητρὸς μέτα : literally, in company with your mother, *i.e.* 'as your mother is.'
850. οἶμοι . . . κεκρυμμένων is spoken aside, while Jason is engaged with the children. She cannot repress a cry of pain at seeing them thus, when she knows what is in store for them. 'Alas ! I cannot but (δὴ) think of my dread secret.' τι is adverbial, not the accusative after ἐννοεῖσθαι. We have the same construction in line 40.
852. πολὺν ζῶντες χρόνον. As is often the case, the main thought is expressed by the participle. We must render it by the principal verb in English, 'Will ye live long to stretch out,' etc. These words mean nothing more to Jason than a mother's natural anxiety for her children. But the audience know the real meaning of the question. See *Introd. E.*

855. χρόνῳ like ἐν χρόνῳ = at last.
πατρὸς is objective genitive after νεῖκος.
856. ἐπλησα, and ὠρμήθη in 857, are momentary aorists. See Thompson, § 94.
ὄψιν = eyes.
857. χλωρὸν δάκρυ (pale tears) seems to mean tears through which objects look pale, that is, 'blinding tears.' So Sophocles speaks of 'the pale mist of tears.' (*Trach.* 848.)
858. μείζον is proleptic. See Introd. H. 4.
There is a slight mixture of metaphors in talking of mischief 'advancing so as to be greater.'
859. τάδε = your present behaviour.
ἐκεῖνα = your past behaviour.
860. The order of the words is εἰκὸς γὰρ (ἐστι) θῆλυ γένος ὀργὰς ποιεῖσθαι πόσει, παρεμπολῶντι γάμους.
ὀργὰς ποιεῖσθαι = ὀργίζεσθαι. ποιεῖσθαι is often used so with substantives, e.g. μάχην ποιεῖσθαι = μάχεσθαι.
863. ἔγνωσ, **you have discerned**.
ἀλλὰ : literally '(though not before) yet in course of time,' that is 'in course of time **at any rate**.' This is a common use of ἀλλά. So in line 892 '(if you won't do anything else) at least ask'; and 1013, ἀλλ' ἐκεῖ '(if not elsewhere) there at any rate.'
866. 'Has provided ample security with heaven's help,' i.e. security which will be ample, if the gods so will it. Jason's piety is in bad taste : for all that he has done for his children is to save their lives.
868. ἔτι = after all.
869. ἀνξάνεσθε = **see that ye grow**.
ἐξεργάζεται = **is to work out**. Note the force of the present.
So in line 888, ἀπαίρομεν.
871. ἧβης, genitive of apposition. See Introd. H. 3.
873. αὖτη = you there, a common use of οὗτος, but hardly polite in English. We might say 'Why! Medea!'
χλωροῖς, 'blinding.' See note on line 857.
874. ἔμπαλιν = back, i.e. away from Jason.

875. *ἐννοουμένη* has a different construction in lines 40 and 850.
οὐδέν : supply *ἐστί*, 'it is nothing.'
878. *οἶκτος εἰ*=pity (arising from a doubt) whether.
 So in line 175, *φόβος εἰ πείσω*=fear (arising from the doubt) whether I shall persuade.
881. *θῆλυ*=a tender thing.
ἐπὶ δακρύοις ἔφν, **naturally prone to tears**. For this use of *ἐπί*, see *L. & S.*, B. IV.
883. *μνησθήσομαι*. Notice the difference between the two futures passive of this verb : *μνησθήσομαι*=will make mention of
μεμνήσομαι=will remember.
μνήσομαι, the future middle, is used in both these senses.
- 884-890. This sentence is rather complicated. The words *ἐπεὶ* . . . *δόμοις* give the reasons, *ἡμεῖς* . . . *χθόνα* the conclusion. But there are two reasons, 'the rulers wish it, and it is best for me': and the conclusion is double, 'I will depart, and you must ask leave for the children to stay.'
 Notice that *γινώσκω καλῶς* and *δοκῶ γὰρ* . . . *δόμοις* are parenthetical : and *μήτ'* . . . *ναίειν* explains what is meant by *τάδε*.
887. *δοκῶ*, 'I am thought.' 'I seem' would not make sense.
888. *ἀπαίρομεν*, 'I am about to depart.' For this use of the present compare *ἐξεργάζεται* in line 867.
890. *μὴ φεύγειν*, infinitive of purpose.
891. *ἂν* belongs to *πείσαιμι*. *εἰ πείσω* would be more usual, but *πείσαιμι ἂν* is a sort of doubtful future. So we might say, 'I don't know whether I *should*,' instead of *shall*.
 For *εἰ*=**whether**, see lines 175, 878.
892. *ἀλλά*. As in line 863, we must supply something in thought.
 '(If you will not try yourself) **at any rate bid your**'—
 She naturally hesitates to say 'wife,' and while she pauses, Jason interrupts with 'Quite so.'
- N.B. In translating, take care to make 'your' the last word of Medea's line. In order to do so, you must change the construction of *αἰτεῖσθαι πατρός*.

893. *σφε* is the object of *πείσειν*, not the subject.
γε with *δοξάζω*, 'I think.' Jason says it in a tone of mock modesty. Medea flatters him by answering, 'Oh, no woman could refuse you.'
894. *τῶν ἄλλων*: *μία* literally, '(Yes) if she is one of the rest of women'—*i.e.* 'a woman like the rest.' The expression is of course not accurate. It is like Milton's phrase, 'the fairest of her daughters Eve.' Similarly, Thucydides calls the Peloponnesian war the greatest of those that preceded it (*ἀξιολογώτατον τῶν προγεγενημένων*). What is wrong in these phrases?
896. *καλλιστεύεται* = *καλλιστεύει*. The middle is so rare that it is not mentioned in your dictionary.
 The order of the words is *πέμψω γὰρ παῖδας φέροντας αὐτῇ δῶρα ἃ καλλιστεύεται*.
898. *ὅσον τάχος*. See *L. & S. ὅσος*, II. 6.
901. Be careful about these genitives. *τυχοῦσα* governs *σοῦ*. *ἀνδρὸς ἀρίστου* is in apposition to *σοῦ*. *ὀμεινέτου* is part of the predicate. 'Gaining (in) you a hero for a husband.'
902. *Ἥλιος*. See *Introd. A*.
903. *οἷς* is the old possessive pronoun which is common in Homer, but rare in Attic poetry, and not used in prose. The nominative is *ὅς* or *έός*, which stands for *σφός* = *suus*.
904. *φερνάς* here is not 'dower' but 'wedding gift.'
λάζυμαι is only used in the present and imperfect middle. You will find *ἀντελάζυτο* in line 1157.
λαζ- is another form of the root *λαβ-*. The Arcadians used regularly to put ζ for β in some words: *e.g.* they turned *βάλλω* into *ζέλλω*.
905. *μακαρία* is a word applicable both to a bride and to a dead person. See *Introd. E*.
906. *οὐ μεμπτά*, again, has a double meaning, just as our phrase 'not to be despised' may mean either 'valuable' or 'dangerous.'
907. *κενοῖς* is a verb.
ματαία, like 'fond fool' in Shakespeare, is a half playful reproach. It has a different sense in line 319.

911. χρημάτων, not 'wealth' but 'valuables.'
προθήσει (ήμās) : 'she will prefer me to rich gifts,' *i.e.* she will care more for my persuasion than for your presents.
912. μή μοι σύ : supply ταῦτα λέξης. 'Pray do not say so.'
λόγος : supply ἐστί. 'There is a saw that . . .' Ajax in the ninth book of the Iliad says to Achilles :
'And gifts can soften every heart but thine.'
913. βροτοῖς, 'in the eyes of men.' You will find instances of this dative in lines 108, 484, 555, 693.
914. κείνης is put first for the sake of emphasis : 'tis on her side that fortune is.'
κείνα is for τὰ ἐκείνης = her. So τάδε = ήμās in line 172.
916. Construed literally, the words φυγὰς ψυχῆς ἀν ἀλλαξαίμεθα give a sense exactly opposite to what Medea obviously means—
'I would exchange their exile for my life' : *i.e.* 'I would give my life to have them exiled.' But of course by 'buying their exile' she means preventing it. We shall give the right sense if we say, 'I would *buy off* their exile with my life.'
919. μὴ φεύγειν. Infinitive of purpose. See 890.
920. Notice that τοῦδε, as usual in prose, refers to what follows, not to what precedes. In this play τόδε is several times used to refer to what precedes.
922. ἴθ' is not for ἴθι. What is it?
μητρί, etc. The order of the words is πράξαντες καλῶς γένοισθε μητρὶ εὐάγγελοι (τούτων) ὧν τυχεῖν ἐρᾶ.
'May you do your errand well, and bring to your mother glad tidings of the accomplishment of her desire.'
πράξαντες καλῶς and ὧν τυχεῖν ἐρᾶ are purposely ambiguous. They have one meaning for the audience, another for Jason. See Introd. E.
- 924-945. For the dialect of this chorus and other points see Introd. D.
926. χρυσέων ἀναδυσμῶν is the genitive of apposition after ἄταν 'the golden circlet that is her fate.' Introd. H. 3. δέξεται Euripides often repeats a word for the sake of pathos. So in lines 103, 1210.

928. τὸν Ἴδιδα κόσμον, the robe of death, *i.e.* deadly. Ἴδιδα is the Doric form of the genitive of Ἴδιδης.
930. ἀνὰ = sheen. The poisonous oil would make the robe glisten.
932. πᾶρα with νεπτέροις, as is shown by the accent being thrown back.
ἤδη with the future means 'presently,' 'forthwith,' 'from this moment.' We sometimes use 'now' in the same way.
'Tis among the dead now that she will don her bridal gear.'
νυμφοκομήσει must have an object (ἐαυτήν) supplied.
934. καὶ μοῖραν θανάτου is added to explain ἔρκος. 'Into such a net, ay, a very fate.'
ἔρκος means the poisoned robe. In a similar way Agamemnon in Aeschylus speaks of the robe that encumbers him when Clytemnestra stabs him, as δίκτυον Ἰδίου, a net of death.
935. ὑπερφέυξεται. Note the force of the preposition. A hunted animal *escapes* the net by leaping *over* it. (For ἔρκος is a hunting net, not a fish net). And ἄταν = μοῖραν θανάτου, which has been compared to a net.
936. 'And thou, poor wretch, whose ill-starred marriage allies thee to the throne, unwittingly thou art bringing destruction on thy children's life, and to thy bride a hideous death.'
παῖσιν is the proper indirect object of προσάγεις, then βιοτᾷ is put in as if we had had παίδων. We must translate as if it were παίδων.
940. ὅσον παροίχει = how far art thou from (understanding) thy fate! The metaphor is that of a dog missing the scent. 'You're quite off the scent' is rather too colloquial, but expresses the meaning. παρὰ in composition often means 'beside the mark.'
941. μεταστένομαι. The Chorus now turn their thoughts to Medea :
'And after him (μετὰ) do I bewail thy grief, hapless mother, who art to slay thy children to avenge (ἐνεκεν) thy bridal bed, which thy spouse to thy grief (σοι) has lawlessly deserted, to dwell with another mate.'
942. â is Doric for ἦ : but in 944 â is neuter plural.

944. *προλιπὼν* is the important word, and must be translated by a principal verb. See lines 31, 255, 297, 458, 561, 682, 1173.

σοι is dativus incommodi.

ACT V.

EXECUTION.

SCENE I.

ACT V. begins with a scene which is justly famous. The struggle between natural affection and a dreadful resolve is painted in vivid colours. You should compare with it *Othello*, Act v. Scene 2, and *King John*, Act iv. Scene 1, where there is a similar conflict of feeling. The second scene, though less striking, contains a very powerful bit of description. But the cowardly inactivity of the Chorus at the end of it offends our taste. The third scene brings the play to a close that is hardly worthy of it. The snarling tone of the dialogue between Jason and Medea makes an unpleasing impression. And the conclusion concludes nothing. No principle is vindicated; and the personal triumph of Medea is one with which we can feel no sympathy. Our feelings have been stirred and harrowed, but not purified.

946. *οἷδε* : not 'these children' but 'here are your children,' see 39.

947. *χεροῖν*. Medea had particularly insisted (921) that Glauce must take them in her own hands.

948. *τὰ ἐκείθεν* is accusative of respect : 'as regards (danger) from that quarter'—*i.e.* 'on that side.'

949. *συγχυθεῖσα*. We use exactly the same metaphor, which we have borrowed from Latin. *συν* = con—*χέω* = fundo—*συγχυθεῖσα* = confounded.

951. *τάδε* means Medea's exhibition of grief.

952. *αἰαὶ μάλ' αὔθις* = ay, alas and alas.

μῶν, etc. Can it be that I am the unconscious messenger of fate? *ἀγγέλλων*. Why nominative, and why participle? See Thompson, § 120.

953. δόξα εὐάγγελος for δόξα εὐαγγελίου = the thought (that I was the bearer) of good news. The poets often use an adjective instead of a genitive. So in line 995—μαλθακοῦς.

λόγους = thoughts of softness.

956. The construction is πολλή (ἔστιν) ἀνάγκη με δακρυρροεῖν.

957. θεοὶ καὶ γὰρ . . . ἐμηχανησάμην. Notice how Medea changes her sentence as she goes along. She begins to say 'this is the doing of Heaven' (θεοὶ) : then she takes part of the blame on herself (καὶ γὰρ) : then she leaves the gods out altogether, using the singular verb.

ταῦτα to the tutor means Medea's exile, but to herself and the audience it means the murder of her children.

'This is Heaven's contriving—nay mine too, mine, fool that I was!'

958. The tutor answers her with the idea that she is grieving over her exile.

κάτειμι, being used instead of the passive of κατάγω, takes the construction (πρὸς with gen.) of a passive verb. Similarly the passive of ἐκβάλλω is ἐκπίπτω, ἐκπιπτειν ὑπό τινος is 'to be driven out by somebody.' See line 1194.

959. κατάξω. Another double meaning! κατάγω means not only 'restore from exile' (in which sense its passive is κάτειμι), but also 'send down' (to Hades).

We may try to render the ambiguity thus : **Take heart : you too will yet be brought home by your sons. Ere that I shall send others to their home—alas for me!** This version repeats the play upon the word 'home' which we have in line 965.

960. The tutor is quite puzzled by Medea's behaviour, so he takes refuge in commonplaces.

961. θνητὸν ὄντα : the masculine is used because it is a general sentiment.

964. καθ' ἡμέραν = daily.

964-1015. In spite of her excitement Medea is careful to use phrases of double meaning, which may apply equally to the children's death and to their remaining in Corinth.

965. δῶμα ἐν ᾧ οἰκήσεται αἰεί has a double sense :
 { Corinth, where you are to live all your lives.
 { Hades, your eternal dwelling-place.
 So we speak of a man being gone 'to his long home.'
968. θνασθαι, ἐπιδεῖν, ἀγῆλαι, ἀνασχεθεῖν, all have ἐμὲ for their subject.
 ἐπιδεῖν. Do not neglect the preposition : 'live to see.'
970. λαμπάδας. It was the custom at a wedding for the mother of the bride to light a torch as the party left her house, and the mother of the bridegroom to light one on their arrival at his house.
971. αὐθαδίας : genitive of cause. Thompson, § 57. See lines 88, 342.
972. ἄλλως = in vain.
 ἄρα = so after all.
973. κατεξάνθην from καταξαίνω.
976. The subject of γηροβοσκήσειν and περιστελεῖν is ὑμᾶς.
977. Among the Greeks it was the duty and privilege of children to lay out and anoint the parent's corpse with their own hands.
978. ζηλωτόν, as in line 233, means 'desirable,' not 'enviable.'
 The construction is accusative in apposition to the sentence.
 Introd. H. 2.
982. ἄλλο σχῆμα βίου has a double sense.
985. δράσω is aorist subjunctive (deliberative). Thompson, § 30.
 οἴχεται = has failed me.
988. ἐμούς coming last is emphatic : 'are they not mine ?'
989. τοῖς κακοῖς is the instrumental dative, 'by harming them.'
992. τί πάσχω ; what is the matter with me ? or what possesses me ?
 It is a common phrase. So τί παθὼν τοῦτο ἐποίησας ; = what possessed you to do so ? See line 830.
994. ἀλλὰ τῆς ἐμῆς κάκης. 'Nay, shame on my poor spirit !' The genitive of cause is often used in exclamation: e.g. οἴμοι τῶν κακῶν = alas for my misfortunes.
 κάκη is not exactly cowardice, but the character of 'the poor in spirit,' which the Greeks did not account a virtue.

995. τὸ καὶ προσέσθαι, 'to think of my even admitting.' Notice that πρὸς=ad, ἔημι = mitto. The infinitive with τὸ is used in exclamations of surprise or indignation. Compare Vergil, *Aeneid* I. 37, 'Mene incepto desistere victam?'

μαλθακοῦς : the adjective for the genitive, as in line 953. See the note there.

996. ὅτω δὲ μὴ θέμις. It seems to have been the custom for the priest before sacrificing or commencing any mysteries to warn off the impure or the uninitiated. So in *Aeneid* IV. 258, the uninitiated are warned off with the words 'procul este profani.' Medea speaks as if the murder of her children were a sacrifice, and warns the Chorus not to meddle, unless they sympathise with her. 'Whoever has no right to be present at my sacrifice, his blood be on his own head (if he interferes).'

αὐτῷ μελήσει means literally 'it shall be his affair,' i.e. he must take the consequences.

998. χεῖρα δ' οὐ διαφθερῶ. 'I will not let my hand fail.' In line 335, διαφθείρω is used in a similar sense.

999. θυμός=angry heart. Medea addresses her heart again in line 1179. See *Intro.* J. § 1.

1001. κεῖ μὴ μεθ' ἡμῶν, supply εἰσί : that is, 'even if I leave them at Corinth.'

1003. τοῦθ' is explained by ὅπως . . . παρήσω.

1004. καθυβρίσαι is infinitive of purpose.

1005. πάντως πέπρακται, 'at any rate the deed is done.' That is, 'even were I willing to relent, it would be useless, for the murder of Glaucé compels me to go on with the rest.'

ἐκφεύξεται : sc. ἡ νύμφη.

1006. καὶ δὴ=and now, as in line 1059. For another sense of this phrase see 369, 1048.

1008. γάρ. See *Intro.* K. 5.

τλημονεστάτην ὁδὸν has a double sense, corresponding to the two senses of τλήμων which we had in lines 103, 107, 'wretched,' and 'wretchless.' The wretched path is the road to exile, the wretchless path is that to the murder of her children.

1010. ἀσπάσασθαι, infinitive of the purpose. 'Give me your hand to kiss.'

1013. ἀλλ' ἐκεῖ=(if not here) at least in your new home. You have had this use of ἀλλὰ in lines 863, 892.

ἐκεῖ is ambiguous. The children are to understand it of Corinth, the audience of Hades. See Introd. E.

1014. προσβολή (lit. application) means *putting* lip to lip and breast to breast. We might say **embrace**, or touch.

1014-1015. Medea speaks these lines with her arms round the children, and kissing them at each pause.

πνεῦμα ἥδιστον. Compare *Othello*, Act v. Sc. 2 :

When I have plucked thy rose

I cannot give it vital growth again ;

It needs must wither. I'll smell it on the tree.

(*Kissing her*)

O *balmy breath*, that dost almost persuade

Justice to break her sword ! One more, one more.

1017. οἶα τε : look out οἶος III. Distinguish οἶος, οἶος, οἶός τε.

1019. θυμός as in line 999=angry heart, passion.

βουλευμάτων, reasonable desires.

1021-1056 are anapaestic lines. The feet admissible in the metre are anapaests (˘˘-), dactyls, and spondees. An ordinary line consists of four feet : but a paragraph often ends with a line of two feet, and a speech with one of three and a half (dimeter catalectic). See lines 88, 121.

1022. διὰ μύθων ἔμολον. 'I have gone through reasonings,' i.e. I have reasoned with myself. Notice this phrase, for it is common. 'To go through' with some noun, is used instead of the corresponding verb, e.g., δι' ἔχθρας ἵεναι=ἐχθαίρειν
διὰ μάχης ἵεναι=μάχεσθαι.

In line 823 we have another instance, διὰ λόγων ἀφικόμην.

1024. θήλυν is here used as an adjective of two terminations. For other cases of this, see lines 54, 1138, 1313.

1025. ἀλλὰ γάρ. See Introd. K. 5.

μοῦσα. A Muse means intellect and imagination. 'But we too have a Muse that holds converse with us for wisdom's

sake :—not all of us indeed, but few they are (one such perchance in many you will find) and women are not all strangers to the muses.'

τὸ γυναικῶν = γυναῖκες just as τὸ ἐμὸν = ἐγώ.

1031. ἄπειροι : SC. τοῦ φυτεῦσαι παῖδας.

1032. προφέρειν when intransitive = excel.

εἰς = in respect of—.

τῶν γειναμένων genitive after a word (προφέρειν) which implies comparison. Thompson, § 59.

1034-1037. The principal sentence is οἱ μὲν ἄτεκνοι οὐχὶ τυχόντες (παίδων) ἀπέχονται πολλῶν μόχθων.

δι' ἀπειροσύνην gives the reason for οὐ τυχόντες.

εἴθ' ἥδ' . . . τελέθουσ' explains δι' ἀπειροσύνην—'through not knowing whether children are a blessing or a bane to men.'

1038. τέκνων is genitive of apposition after βλάστημα. See Introd. H. 3.

1040. κατατρυχομένους agrees with τούτους, which is the antecedent to οἷσι.

1041. πρῶτον . . . τέκνοις explains μελετῇ—'anxiety, first as to how they shall bring them up well, and then how they shall get substance to leave them' (lit. whence they shall leave substance).

1043. ἐκ τούτων = after this, i.e. besides, moreover.

ἐπὶ φλαύροις (τέκνοις) with a view to (or, to gain) bad children, i.e. 'whether the children for whom they toil will be bad or good.'

1048. καὶ δὴ = suppose, as in line 369. For another sense of καὶ δὴ see line 1006.

1049. σῶμα τέκνων = τέκνα. So σώματα τέκνων in 1052.

1050. εἰ δὲ κυρήσει. 'Yet if fortune prove cruel, death will fly away with my children to Hades.'

1053. λύειν (τέλη) is used by tragedians for λυσιτελεῖν.

See lines 540, 1300. It is a curious metaphor—'pays my taxes' = 'profits me.'

πρὸς τοῖς ἄλλοις (κακοῖς) : 'in addition to their other woes.'

1056. ἐπιβάλλειν is a word used of imposing a tax.

‘to impose this further grief on mortals on account of their children’: that is, grief is a tax upon people who indulge in the luxury of children.

SCENE II.

1057. πάλαι καταδοκῶ = ‘I have long been watching.’ In Latin *jamdudum* and *jampridem* are used with the present in the same way.

1058. τὰ ἐκεῖθεν is the accusative after καταδοκῶ. This is the regular construction, which we have also in lines 237, 270, 424. A Greek says οἶδά σε, τίς εἶ more often than οἶδα, τίς συ εἶ.

τὰ ἐκεῖ would seem more natural to us: but as the news was to come *from* thence, the phrase comes under the rule by which we say οἱ ἐκ τῆς πόλεως ἐξῆλθον for ‘the men *in* the city came *out*.’

1059. καὶ δὴ: ‘and now,’ as in line 1006. For a different sense of καὶ δὴ see lines 369, 1048.

1061. Compare *Macbeth*, Act I. Sc. 2:

What a haste looks through his eyes!

So should he look that seems to speak things strange.

1064. λιποῦσα must mean ‘neglecting,’ *i.e.* not availing yourself of. ναῖαν ἀπήνην = a shiplike wagon—a ‘sea-chariot,’ to coin a word. The phrase has justly been attacked by critics. It is as if an English poet, being familiar with the expression ‘the camel is the ship of the desert,’ were to substitute ‘mount your ocean-camel’ for ‘set sail.’ Bombast like this, especially in the mouths of inferior characters, got Euripides into discredit.

But although these opening lines of the messenger are very bad, and his moralising at the end of the scene is almost worse, we must not let that blind us to the fact that the bulk of his long speech is a really powerful piece of description.

1069. ἤδη with the future means 'after this,' 'henceforth.' So in line 932.

ἔσει ἐν: 'you shall rank among.' There may be a reference to the custom of the Persian kings to keep a record of those who had served them well. Herodotus (viii. 85) tells us that a certain Φύλακος was entered in the list of the king's benefactors—εὐεργέτης. βασιλέος ἀνεγράφη. And you will remember how Ahasuerus read Mordecai's name in the 'book of records.' (Esther vi. 1.)

1070. μὲν is used to mark that the question is only a preliminary to another. The full sense is 'I should like before going further to satisfy myself that you are in your right senses.' But in English we can only render it by a tone of the voice.

1071. ἦτις = seeing that she. See lines 183, 564.

1074. μὴ σπέρχου: 'do not excite yourself.' There is something ghastly in Medea's coolness.

1077. τέκνων is the genitive of apposition. See Introd. H. 3.
δίπτυχος and τρίπτυχος are often used by Euripides instead of δύο and τρεῖς.

1078. παρήλθε. See *L. & S.*, παρέρχομαι iv.

1081. σπένδεσθαι usually means to 'make a treaty': sometimes it takes an accusative of some word like εἰρήνη. But σπένδεσθαι νεῖκος = make up a quarrel.

How do you get ἔσπεισμαι from σπένδω? It looks irregular, but it is really formed in the regular way.

The stem being σπενδ, the addition of the reduplication and termination give ἐ-σπενδ-μαι.

Now δ before μ becomes σ, and -εν before σ becomes -ει, according to the ordinary rules. So we get ἔσπενσμαι and then ἔσπεισμαι.

1083. ἡδονῆς ὕπο. In the time of Euripides men might not enter the women's apartments (γυναικωνίτις.) The messenger has therefore to explain how he so far forgot the proprieties as to go into the chamber of his mistress.

1084. στέγας. Introd. H. 1.

1085. Notice how skilfully the poet prejudices us against Glauce by describing her lust (*πρόθυμον ὄμμα*) and her cruelty to the children, only overcome by her greed for presents. It is only the dislike we feel for her on this account which prevents the story of her punishment from being intolerably hideous.

1091. ἀφῆρει. Notice the force of the imperfect, as in line 433, 'tried to abate.'

1092. οὐ μὴ is used both with the future indicative and the aorist subjunctive as a very strong negative. But with the second person singular of the future it generally expresses a strong prohibition—'you *shall* not.'

As to the origin of the use of the double negative grammarians are not agreed, nor does it greatly matter.

1093. παύσει. The negative does not extend to παύσει, but the imperative sense does: 'but you *must* cease.' So with στρέψεις, δέξει and παραιτήσει.

1094. οὓσπερ ἄν: supply νομίζη.

1096. ἐμὴν χάριν. See *L. & S.*, χάρις v. 1.

1097. οὐκ ἠρέσχετο, 'could not resist.'—Look it out.

1099. πατέρα καὶ παῖδας σέθεν means 'your children and their father.' The order of the words is awkward.

It seems from this line that Jason and the children left Glauce at once, to take the news of their reprieve.

1107. Mr. Verrall points out that several of the phrases in these lines are regularly used in connection with funerals. If Glauce were being decked out for burial she would have a στέφανος on her head, and a κάτοπτρον beside her, which would reflect an εἰκὼν—ἄψυχος in a different sense—and her feet would be pointed (τένοντες ὀρθοί); and the mourners would walk ἀβρῶς.—An Athenian audience would get much pleasure out of this ingenious arrangement of double meanings. See Appendix E.

τένων is what we call the tendon Achilles, which ends in the heel: so that τένων ὀρθὸς means the heel straightened out, as it is when the toes of the rear foot are just touching the ground. She looks back over her shoulder to see how the drapery falls over her heel.

1108. ἦν. See *L. & S.*, εἰμὶ II.

1109. λεχρία is properly 'slanting.' Here it means leaning forward, as people do when on the point of falling — 'staggering.'

1111. φθάνει : 'scarce throws herself upon the seat in time.'
μὴ πεσεῖν explains φθάνει.

1112. γεραία, old and therefore superstitious.
πον, 'I suppose.'

1113. Πανὸς ὀργὰς. Sudden fits or alarms were generally attributed to Pan—whence our word 'panic.' In another play (*Hippolytus*, 142) written shortly after this, Euripides classes Pan, Cybele, and Hecate together as the authors of strange possession.

1114. ἀνωλόλυξε. ὀλολύζω and ὀλολυγή, like *ululo*, are invariably used of *women's* cries. Sometimes it is a cry of alarm, but usually of praise to the gods. Had the old woman been a Roman Catholic she would have crossed herself.

πρὶν γ' ὄρᾱ. It is rare to find πρὶν with the indicative except after a negative. When, as here, it occurs in an affirmative clause, πρὶν means 'until,' not 'before.'

1115. ἄνω κόρας στρέφουσιν. We use the less correct expression 'turning up the whites of the eyes.' It is a sign of fainting.

1117. ἀντίμολπον ὀλολυγῆς, 'discordant with her cry of joy.'

1118. ἡ μὲν . . . ἡ δέ, refer to two of the attendants.

1121. ἐκτύπει is the imperfect of κτυπέω.

1122. Euripides wishes to express that Glauce remained in a fainting condition for about a minute ; but having no such measure of time he has to do it indirectly. A πλέθρον is 100 feet, and six πλέθρα make a στάδιον, which was the length of the usual course.

ἔλκων κῶλον seems to mean 'dragging the leg.' It is an awkward phrase, but not unsuitable to the extremely ungraceful movement of the legs in a walking race.

δρόμον is genitive after τερμόνων.

βαδιστῆς is a walker, not a runner.

τερμόνων ἂν ἥπτετο, 'would have been touching the goal' (if he had started at the moment when Glauce fainted).

1124. ἡ δὲ answers to ἤδη δὲ, 'and now etc. . . . when she,' etc.
ἀναύδου. 'A speechless and closed eye' is a confused expression ; but the meaning is plain : 'from sitting speechless with closed eyes she woke with a dreadful cry.'
1125. γὰρ introduces the reason for her waking.
1134. σύνδεσμα is not the plural of σύνδεσμος, but a singular neuter noun which has the same meaning.
ἀραρότως εἶχε, 'held fast.' This use of ἔχω with an adverb is very common.
Notice the pathetic change from στέφανος to σύνδεσμα : the crown is a 'golden bond.'
1135. μᾶλλον, 'the rather,' instead of going out.
1137. ἰδεῖν. Introd. H. 5.
τῷ τεκόντι. τίττειν usually applies to the mother ; here the masculine is used because the expression is quite general.
We should say 'a parent.'
1138. δῆλος is feminine here. Euripides is fond of using adjectives of three terminations as if they had only two. See lines 54, 1024, 1313.
κατάστασις here means 'position,' 'the sockets.'
1139. οὐτ' εὐφυνὲς, 'nor was her face comely.'
1141. πεύκινον δάκρυ, 'the tear of the pine,' is the gum which oozes from the bark.
1142. γναθμοῖς is dative of cause.
1143. δεινὸν θέαμα. Introd. H. 2.
1146. σῶμα προσπίτνει. Observe that προσπίτνω with the accusative is 'to kneel by,' with the dative 'to embrace.'
1147. περιπτύξας χέρας, 'enfolding her with his arms.'
1150. τύμβος is a man who, as we say, has one foot in the grave.
τίθησιν ὀρφανόν, 'has bereaved.' For τίθημι in the sense of 'make,' see lines 358, 485.
1153. δέμας. See Introd. J. § 2.
1154. The order of the words is προσείχετο λεπτοῖσι πέπλοις ὥστε κισσὸς (προσέχεται) ἔρνεσιν δάφνης.
But what he really means is to compare the λεπτοί πέπλοι to the ivy and Creon to the laurel. We have had a similar confusion of expression in line 916.

1156. ἐξαναστῆσαι γόνυ. He had knelt by the corpse (1146), so that to raise his knee was the first step towards getting up. The English idiom requires 'rise from his knees.'
1157. ἡ δέ. The body is spoken of as if it were still alive. ἀντελάζντ', held him fast (literally, held him in opposition to his efforts).
εἰ . . . ἄγοι . . . ἐσπάρασσε, 'whenever he pulled . . . he tore.' Indefinite frequency is expressed by the optative with some relative or conditional word, followed by the imperfect. See Thompson, § 133, 2.
1159. ἀπέσβη is the second aorist of ἀποσβέννυμι.
1162. συμφορά, 'a misfortune to be desired forsooth by the hearers,' means 'a pretty tale to gladden the ears withal.' He refers to Medea's eagerness for the news. See line 1075.
1163. τὸ σόν. Cf. *Introd. J.* § 2.
ἐκποδὼν λόγου, out of account.
1164. ἀποστροφὴ here has its literal sense 'turning aside,' 'evasion. In line 578 it means 'refuge'—ζημίας is the objective genitive—'how to evade the penalty.'
1167. ἐπιρρύντος is the 2 aorist part. pass. of ἐπιρρέω used in the same sense as the active.
You must translate this verb by a noun: 'when *the tide* of luck flows in.'
- εὐτυχέστερος . . . εὐδαίμων. He is making a distinction between two words which in ordinary use mean the same, like 'fortunate' and 'happy': 'one man may be more fortunate than another, but happy, no!'
1175. ἀφορμᾶσθαι is explanatory of τοῦργον. See *Introd. H.* § 5. But the really important word is κτανούση, which we must make the chief verb in translating: 'to slay my children and go,' not 'to go when I have slain.' For similar cases see lines 438, 682, etc.
ὥς τάχιστα qualifies the whole action κτανούση ἀφορμᾶσθαι.
1176. ἄγουσαν should in strict grammar be ἀγούση. But where the dative participle is closely connected with an infinitive it is very frequently changed into the accusative by a kind of attraction. So in lines 634, 707, 774.

1177. *φονεῦσαι* explanatory of *τέκνα*. See *Introd. H.* § 5.
1178. *πάντως*, in any case.
1179. *οἷπερ*. When women speak of themselves in the plural, they use the masculine. See lines 300, 368.
1181. *μὴ οὐ πράσσειν*. Verbs of preventing, hesitating, etc. (which are classed together as verbs implying a negative), are followed by *μὴ οὐ* with the infinitive when they have a negative or a question attached to them. See Thompson, § 201.
1183. *βαλβίδα βίου* must be taken together as one noun to which the adjective *λυπηρὰν* is attached—‘painful life’s-start.’ We should use a slightly different metaphor and join the adjective to ‘life.’ ‘The threshold of a life of pain.’
1187. *καὶ εἰ* is ‘even if,’ *εἰ καὶ* is ‘even though.’ The first merely puts a possible case, the second assumes that it is a fact. You will find examples in lines 68 and 440.
1188. Medea was going to end *καὶ φιλοῦσ’ οὐ παύσομαι* : ‘they are dear to me, and I shall never cease to love them.’ But she is overcome by her feelings and suddenly breaks down, so that she can only sob out ‘but I am a miserable woman.’ That is why there is no *τε* or *καὶ* to answer to the *τε*.
1189. *Γᾶ* is Doric for *γῆ*. For the use of the Doric forms in the Chorus and the division into strophe and antistrophe, see *Introd. D.* Like the Nurse in line 50, the Chorus address themselves to Earth and the Sun.
1192. *αὐτόκτονος* and some other words compounded with *αὐτός* (*αὐτόχειρ* line 1219, *αὐτοφόντης* line 1207) are applied to the murder of any near relation. The only word of the kind which we have is ‘parricidal,’ which we do not use freely.
1194. *ἔβλασθεν*. The subject is she, *i.e.* Medea.
θεοῦ etc. The construction is *φόβος* (ἔστι) *θεοῦ αἷμα πίτνειν ὑπ’ ἀνέρων*.
 A number of intransitive verbs are used instead of passives and take the construction of the passive. Here *πίτνειν* serves as the passive of *ἐκχέω*. In prose *ἐκπιπτεν* is the regular passive of *ἐκβάλλω*. See line 958.
ἀνέρων, like *οὐλομένην* above, is an Epic form.

1197. *φονίαν τάλαινάν τ' Ἐρινὺν ὑπ' ἀλαστόρων*. 'This Fury whom the avenging fiends have made a blood-stained wretch.' *τάλαιναν* is followed by *ὑπὸ*, as if it were a passive verb. *τάλαιναν* seems to have the sense in which *τλήμων* is used several times in this play. So our word 'wretch' has two senses. *ἀλάστωρ* was the avenging demon or curse which pursued the criminal and dragged him down to ruin. In line 1271, it is explained that Medea's curse was due to the murder of her brother.

1201. *κνανεᾶν* is genitive plural feminine, a Doric form—'thou that didst leave the inhospitable gate of the dark rocks that dash together?'

1204. *προσπίπτειν* with the dative usually means 'to embrace': but here it has the literal sense of 'fall upon.'

'Ah wretch! why does dread wrath of heart fall upon thee, and deadly murder in its turn?'

1206. The correction of these lines is due to Mr. Verrall, who translates: 'For dangerous to man is the pollution of kindred blood, and ever, I wot, fresh woes from heaven fall upon the house of the murderer.'

For *αὐτοφόνταισι*, see note on line 1192.

1211. *δράσω* and *φύγω* are deliberative subjunctives.

1213. *παρέλθω* is deliberative subjunctive. See *L. & S.* IV.

1216. *ἀρκύων ξίφους*, 'the toils of the sword,' is a curious mixture of metaphors. But metaphors taken from nets were so familiar that they were hardly regarded as metaphors at all.

1217. *τάλαινα*, as in line 1198, is used for *τλήμων*.

1219. *ἄροτον* means fruit. We should say 'seed,' as was more usual with the Greeks.

1221. *ἐν φίλοις . . . βαλεῖν*, 'laid hands on her own children.'

1222. *μανεῖσαν ἐκ θεῶν*, 'struck with madness from heaven.' For *ἐκ* used of the agent in poetry, see lines 321, 756, 1291, 1343.

According to the common version of the story Ino was driven mad by Hera because she reared Dionysus, who was the son of her sister Semele. She leaped into the

sea from the isthmus of Corinth with her son Melicertes in her arms. But the words used by the Chorus here seem to refer to some tale that she slew her children first and then leaped into the sea.

1223. ἄλῃ like φυγῇ in line 1233 is a dative of manner : 'in distraction,' 'distraught.'

1224. φόνῳ is the dative of cause : 'by reason of her unnatural murder of her offspring.'

1226. 'o'erstepping the sea's verge,' literally 'stretching foot beyond.'

1228. 'What can be accounted dreadful after this? O love of woman! cause of many a plague! How many ills hast thou brought ere now upon mortals!'

Notice the difference between

κακὰ βροτοῖς ἔρεξας=hast wrought ill for mortals

and κακὰ βροτοῦς ἔρεξας=hast done ill to mortals.

For λέχος, see Introd. J. § 3.

SCENE III.

1232. What is the difference between ἄρα and ἄρα?

1233. φυγῇ, dative of manner like ἄλῃ in line 1223.

1234. ἦτοι . . . ἦ is not quite the same as ἦ . . . ἦ. The τοι marks one alternative as more likely than the other. Notice the tragic irony. The alternative which is marked as unlikely (taking wings) is the one which Medea actually adopts.

She must hide . . . unless she, etc., will render the distinction between ἦ τοι and ἦ.

σφε is a mere repetition of νιν, just as we often have two ἂν's for the same verb. But the repetition is unusual with the pronoun.

1235. πτηνὸν is part of the predicate : 'raise herself on wings.' For σῶμα, see Introd. J. § 2.

1236. εἰ μὴ δώσει, not 'unless she will,' but 'if she is not to.'

1239. ἀλλὰ γάρ. See Introd. K. § 5.

ὥς τέκνων = so much as for the children.

1240. The order of the words is (ἐκείνοι), οὓς κακῶς ἔδρασεν, κείνην ἔρξουσιν κακῶς.

1242. μοι is dative of the person interested. This dative was not uncommon in old English. Cf. 'saddle me the ass'—'Knock me at the door.'

Jason's complete unconsciousness of the possibility of harm coming to his children from any other source is a good instance of tragic irony. See Introd. E.

1243. μητρῶν φόνον might mean either 'murder done to a mother' or 'murder done by a mother': for the adjective is used both for the subjective and for the objective genitive. Here of course it is the murder done by their mother.

ἐκπράσσοντες. See *L. & S.*, ἐκπράσσω III.

1244. οἱ κακῶν : 'to what a depth of woe.' κακῶν is the partitive genitive. Such phrases are common. So ποῖ γῆς ἀφίγμαι; is 'where in the world have I come to!'

1245. οὐ γάρ. See Introd. K. 6.

1248. τί λέξεις; This future is often used by people who are so surprised that they cannot take in what has been said. We have a similar phrase, 'What, do you mean to say?'

1249. ὥς with the participle expresses the feeling or thought of the person who is the subject of the principal verb. See line 649. So that ὥς οὐκέτ' ὄντων σὼν τέκνων means 'believing that thy children are no more.'

φρόντιζε must be rendered by a noun—'betake thee to meditation.'

1250. γάρ. See Introd. K. § 4.

1254. As in line 1188, excitement causes the speaker to break the construction of the sentence. It would naturally have run : τοὺς μὲν θανόντας τὴν δὲ τίσουσιν φόνον.

'The children dead, the mistress soon to die.' But he wants to express that *he* is to take vengeance, so the personal verb τίσωμαι comes in.

φόνῳ is dative of manner.

1259. πατὸς πατήρ. See Introd. A.

1260. χερὸς is an objective genitive.

1261. μέγιστον ἐχθίστη. The double superlative occurs several times in the Tragedians, and in Shakespeare—*e.g.* 'most basest.'

1264. ἀπαιδ' ἔθηκας would be the natural phrase. But Jason is too much excited for natural phrases; so he substitutes a stronger word which adds to the meaning: 'hast made me a childless wreck.'

1267. φρονῶ. 'I have my senses now, which erst I had not, when,' etc.

1271. τὸν σὸν ἀλάστορα, 'the avenging fiend that should dog your steps'—translate 'your curse.'

1272. παρέστιον is predicate.

This is a peculiar version of the story. It was generally said that Medea cut Apsyrtus in pieces, and threw the several limbs into the sea, that the pursuers might be delayed by staying to pick them up. See Introd. A.

κτανούσα is the important word, and should be rendered by the chief verb in English. See lines 438, etc.

1274. νυμφευθείσα, 'when you were made a wife by my side.'

1275. ἀνὴρ ὅδε = ἐγώ. See Introd. J. § 3.

1276. εὐνῆς καὶ λέχους. The repetition is for the sake of emphasis, which we should get by means of an epithet 'for mere lust's sake.' See Introd. J. § 3.

1278. ὧν is genitive after πρόσθεν. It is plural because ἥτις, though singular in form, implies a number (like *quisque* and *si quis*). In line 210 we have ὅστις as the relative to a plural noun (βροτῶν).

1279. κῆδος—'a hateful match.' For the construction see Introd. H. 2. This is a parenthesis.

1280. λέαιναν, 'tigress.' We do not use the lion's name as a term of reproach. λέαιναν is of course in apposition to σε.

Τυρσηνίδος. Scylla in the straits of Messene, not in the Tyrrhenian sea. But Euripides only wanted an epithet for Scylla that would express something distant and barbarous.

1282. ἀλλ' οὐ γάρ. See Introd. K. § 5.

1284. This line strikes one as rather weak. Jason is exhausted with his rage, and can only utter mere abuse.

1285. πάρα for πάρεστι: ἐμοὶ πάρα = 'tis my part. Cf. 1345.

1286. 'for I shall have no joy of my bride—no, nor,' etc.

Notice that οὔτε . . . οὐ is not quite the same as οὔτε . . . οὔτε.

1288. ἔξω προσειπεῖν ζῶντας. 'I shall be able to greet my children while they yet live.'

In line 1338 Medea taunts him with having refused to greet his children while they lived.

1289. ἐξέτεινα. The object, if expressed, would be τοὺς λόγους. μακρὰν . . . ἐναντίον are both adverbs.

1291. ἐξ ἐμοῦ πέπονθας. In poetry ἐκ is often used of the agent instead of ὑπὸ. See lines 321, 756, 1222, 1343. And πάσχω being used as the passive of δράω takes the construction of a passive verb. So in lines 958, 1194.

'How you have been entreated at my hands.'

1292. ἔμελλες. See *L. & S.*, μέλλω 2.

ὁ σοὶ προσθεῖς γάμους, 'who gave you a new wife.' Do not miss the force of πρὸς.

1296. καὶ λείαναν . . . καὶ Σκύλλαν refers to lines 1280, 1281. We should say 'or,' not 'and.'

1298. ἀνθηψάμην is a metaphor from wrestling which we have had already in line 48. 'I have gripped your heart properly.' Translate 'I have wrung your heart.' See *Introd. G.*

1299. καὶ . . . γε = yes, and. He means that her being grieved is some consolation to him.

1300. σάφ' ἴσθι as in 663.

λύει as in 541, 1053, is for λυσιτελεῖ. It is a curious metaphor: 'pays my taxes,' so 'profits me.'

1301. ἐκύρσατε is from κύρω. There are two verbs, κῦρω and κῦρέω, which have the same meanings. κύρω is the older form, and is used in prose; κυρέω is only found in poetry.

1302. νόσῳ, 'madness'—dative of cause.

1304. 'But it was your outrage and your newfangled match (that killed them).'

νεοδμήτες. We have had νεοδμήτου in line 598, a slightly different form of the word.

1305. λέχους εἵνεκα, 'for the sake of thy marriage rights.'

1307. ἦτις γε. 'Yes, to one that is chaste.'

σοὶ δὲ . . . is the exact opposite of the saying 'To the pure all things are pure.'

1308. Medea feels that she has got the worst of the argument, so she tries another tack.

γάρ. See Introd. K. § 1. We should omit it in translating.

1309. σὼ κάρα = σοί. See Introd. J. § 2.

οἷδ' εἰσί. The εἰσὶ is emphatic,—a mocking repetition of Medea's words. MED. 'They are no more.' JA. 'They are—ruthless avengers upon you.'

1310. The Greeks attached great importance to the question: 'Who began it?' Revenge for an unprovoked attack might be justified, however cruel. Medea has used this plea before in line 155.

1312. στύγει (imperative) is meant as a repetition of ἀπόπτυστον: for loathing and hate are near akin.

Mr. Verrall has given good reasons for thinking that βάζω as well as βαύζω means 'to bark': so that βάξις may mean 'snarling.' 'Hate on! and I detest thy grating snarls.'

1313. ῥάδιος is here used as an adjective of two terminations. Euripides used many adjectives of three terminations in this way. So μῶρος in line 54, θήλυς in 1024, and δῆλος in 1138.

1317. Ἀκραίας. Gods who had their temples on an acropolis were called ἀκραῖοι θεοί.

In the time of the traveller Pausanias there was shown the tomb of Medea's children, and the spring of Glauce, both apparently on the lower slopes of the acropolis (Pausanias, II. 3). It was impious to rifle tombs that were within the τέμενος of a temple.

1319. Σίσυφος was the founder of Corinth.

1320. ἑορτήν. Until the destruction of Corinth by the Romans (146 B.C.) an annual service of a somewhat sombre kind was held in honour of Medea's children. But it would seem that the tradition current at Corinth attributed the death of the children to the citizens, not to Medea. Seven youths and seven maidens were devoted to the goddess, and remained for a year in the service of her temple.

1321. δυσσεβοῦς. An unnatural murder was 'impious,' and therefore required some special atonement.

1322. Ἐρεχθεὺς was a mythical king of Athens. After him the Athenians were called Ἐρεχθείδαι, as in line 783. γαῖαν. See Introd. H. § 1.
1323. Αἰγέως was king of Athens. See Act IV. Scene 1. According to one legend Medea married Aegeus, and had a son Medus.
1326. Ἐρινὺς τέκνων. Murderers, and some other criminals, were supposed to be pursued and harassed by a sort of embodied curse called Ἐρινύς, until the crime was expiated. The most familiar example of this is Orestes, who was pursued by his mother's Ἐρινύες until he was acquitted after a trial at Athens.
1327. φονία Δίκη, 'Justice that avenges blood.' For this use of the adjective compare Θέμις εὐκταία in line 159.
1328. θεὸς ἢ δαίμων. All θεοὶ are δαίμονες, but some δαίμονες are not θεοί. Δίκη, not being a person, but the personification of a principle, is δαίμων, but not θεός.
1329. ξειναπάτου. As in line 760, Medea reproaches Jason with having broken the laws of hospitality, by deceiving her who was a stranger to Greece.
1330. φεῦ, like the English Oh, may express anger, grief, astonishment or indignation, according to the tone in which it is pronounced.
But here we can translate it by 'fie,' which is the same word.
1333. οὐπω θρηνεῖς. 'You do not feel your grief yet.' She means that it is in old age that Jason will miss his children most.
1335. ἔκaves is 2 aor. of καίνω.
1337. προσπύξασθαι is explanatory infinitive. See Introd. H. 5. Notice the force of the middle. 'I long for their dear lips . . . to press to mine.'
1338. προσανδᾶς. The present often expresses an attempt or desire. 'Now thou wouldst greet them, now thou wouldst kiss them.'
1339. τότε means 'at the time of which I am thinking,' and has to be translated in various ways in English. Here we might say 'before.'
1341. οὐκ ἔστι, 'it may not be.'

1343. ἐκ, 'at the hands of.' See lines 321, 659, 756, 1222, 1291.
 1344. λεαίνης, 'tigress.' See lines 1280, 1296.
 1345. πάρα is for πάρεστι, as in lines 1285, 1296.
 1350. ὄφελον is 2 aor. of ὀφείλω without the augment (Epic form).
 μήποτε φύσας ἐπιδέσθαι. As in so many cases in this play
 (438, 682, 1175, etc.), the participle expresses the main
 thought, and must be translated by the principal verb in
 English. 'And would that I had never begotten them, only
 to see them slain by thee.'



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